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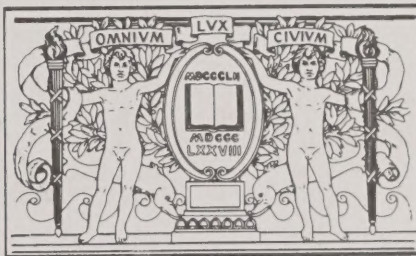
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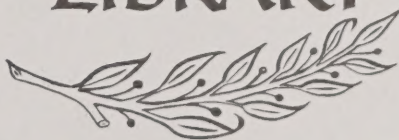
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DOWNTOWN PLAN

**CULTURAL
DISTRICT
PLAN**

BRIEFING BOOK

II

CITY OF BOSTON RAYMOND L. FLYNN, MAYOR
BOSTON REDEVELOPMENT AUTHORITY STEPHEN COYLE, DIRECTOR
OFFICE OF THE ARTS AND HUMANITIES BRUCE ROSSLEY, COMMISSIONER

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DRAFT

MIDTOWN/CULTURAL DISTRICT

Office of Arts and Humanities

Boston Redevelopment Authority

March 26, 1987

DRAFT

DISTRICT

DEVELOPMENT

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MONTGOMERY COUNTY DISTRICT

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March 28, 1987

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EXECUTIVE SUMMARY

The performing and visual arts are an important part of Boston's heritage and contribute greatly to the city's quality of life. The arts are also an asset to the local economy. Over \$166 million was added to Boston's economy in 1984 by performing and visual arts.

In order to carry on the tradition of a thriving cultural life in Boston, the BRA and the City's Office of the Arts and Humanities are working together with local artists to formulate a plan that will address the needs of Boston's arts community and will revitalize the midtown area of downtown Boston. The Plan is titled the Midtown/Cultural District Plan. Boston's Theater District has hosted the performing arts for more than 200 years. Yet today, almost half of the theaters in that area are dormant. Local artists are faced with a severe shortage of performance, rehearsal, storage, exhibition and office space.

When implemented the Midtown/Cultural District plan will transform the area into a concentrated center of cultural activity for Boston and all its neighborhoods. The overall plan will set height, density and design guidelines for new construction in the area and it will promote a mix of new cultural, office, retail, hotel and housing developments. Thirteen new mixed-use development sites will incorporate in their project proposals significant contributions to cultural uses in the planning area. The planning area encompasses Park Square, the Theater District, Downtown Crossing and the Bedford-Essex Street corridor. Elements of the plan include:

- o Protecting existing active theaters and revitalizing dormant and under-utilized theaters for cultural uses;
- o Creating new spaces for cultural uses that meet the special needs of Boston's established and emerging artists;

- o Generating a plan to finance the construction and operation of cultural facilities that would be open to all Boston residents:
- o Linking the development of several prime sites in the midtown area to promote cultural uses;
- o Incorporating a mix of office, residential, cultural, retail, and public space uses that will transform the midtown into a part of the city that is alive at all times for all residents.

Planning Concept - Cultural Uses

Boston is one of very few cities which has a large concentration of theaters in one district. The Midtown/Cultural District Plan will use these active and empty theaters as the basis for a performing and visual arts center to serve Boston, its neighborhoods and all of New England.

The plan will focus on strengthening the two concentrations of the seven existing theaters in the district as the "East" and "West" wings while using the large "Hinge Block" between them as a connecting Center for Fine Arts. The large theaters of the Cultural District will serve as its major institutions providing identity and stability for the area. "Theater Boulevards" will be developed along the fronts of these theaters creating a vital streetscape comparable in image and importance to Broadway in New York City.

Smaller entertainment uses will be prompted through the development of "Theater Alleys." Playing a role similar to "Off-Broadway" in New York City, the "Theater Alley" concept will focus on smaller scale activities. New and experimental productions, cabarets and nightclubs will be encouraged. Boylston Place and Warrenton Street are current examples of how the "Theater Alley" concept can be realized.

The other main streets in the Midtown/Cultural District will act as connectors within the district and to adjacent neighborhoods as well. Ground floor uses such as art supply stores, restaurants, galleries and evening retail activities will be encouraged. A series of open and glass-covered public

spaces and detailed information signage will also be an important addition to the district. Public gathering spaces for free performances or public displays of art will also support and encourage the pedestrian-related atmosphere of the district.

Design Study

The city is currently working develop detailed design guidelines to document the plan's objectives of creating balanced development in the Midtown/Cultural District. The design study will focus on creating an image for the district through signage, active public spaces, and the detailed design guidelines that will blend new development with the historic and cultural fabric of the Midtown/Cultural District. Transportation planning is also underway.

Infrastructure

The infrastructure of the Cultural District will be upgraded including improvements to the area's streets and parks. New sidewalks, street trees, street lights and signs, together with new and improved parks will greatly enhance the District's image and improve the pedestrian environment.

New Zoning

New zoning regulations will establish height and massing guidelines through a three-year community planning process. New zoning will link new development to the needs of local arts groups as determined through an assessment undertaken in conjunction with the Office of the Arts and Humanities. Linkages may take the form of cash contributions, joint ventures with local arts groups through the Cultural District administrative entity to develop cultural facilities, or contributions to on or off-site cultural facilities.

The strength of the Boston economy, and the deeply rooted community support for the arts are on the side of making a plan for the Midtown Cultural District a success. Such a plan will provide Boston with a network of cultural facilities and programs that will bring the arts to every resident of the city.

Next Steps

A series of public meetings will be held to discuss community concerns, generate ideas about the Cultural District, and identify those wishing to actively participate in the planning process during the coming year. The results of these meetings together with additional research on various district issues will provide the basis for a preliminary report in the summer.

CHAPTER 1

INTRODUCTION

INTRODUCTION

The Boston Redevelopment Authority and the Office of Arts and Humanities are working jointly to develop a plan for the Midtown/Cultural District area of downtown.

This report describes the establishment of the Midtown/Cultural District and the planning process for guiding further development in the area. The following report focuses primarily on the Cultural District part of the Midtown/Cultural District and sets forth a series of policies and guidelines to help enhance and further develop Boston's arts community. The roots of this planning process occurred in 1985 when the city's arts community undertook a needs assessment to identify the types of space needed to accommodate arts groups, many of international stature, which have no permanent homes. From this process emerged the concept of clustering these arts activities around the existing downtown theaters to create a center of accessible and affordable culture and entertainment for Boston and all of New England.

During the planning process for the Midtown/Cultural District the city staff will draw upon both the community and professional experts to address a number of issues and opportunities including:

1. District Land Use and Design

- the mix of uses, height and massing controls, and architectural and public space guidelines

2. Housing and Related Facilities

- the type of new housing, protection of existing housing and neighborhoods, and provision for resident support uses

3. Performance Facilities

- location and design of new and renovated drama theaters, concert halls, dance theaters, and studio/rehearsal space

4. Visual Arts Facilities

- provision for art galleries and for a fine arts center (proposed for the "Hinge Block") to include downtown exhibit space for the visual arts

5. Transportation

- transportation improvements for automobile circulation and parking, public transportation, and servicing and loading

6. Implementation

- legal and financial tools with which to accomplish the project's objectives including development of housing, arts facilities, and public space improvements

7. Administration

- creation of an administrative entity to manage a trust fund and to coordinate cultural facilities operations, district promotion, and public space maintenance and programming

A series of open public meetings will be held to gather community concerns and ideas and to identify those wishing to actively participate in the process. During this spring, the structure and membership of the Cultural District Community Planning Group will be identified. At that time, further research on the various district issues will also be developed.

CHAPTER 2

BOSTON ARTS COMMUNITY

BOSTON ARTS COMMUNITY

X There are currently over 150 arts organizations and 7,000 individual artists in Boston. Performing groups range from major, international organizations like the Boston Symphony Orchestra to small, emerging ones like New Voices. Visual arts facilities include two major art museums, the Museum of Fine Arts and the Institute of Contemporary Art, 30 commercial galleries, and 4 membership galleries. The membership galleries include the Boston Visual Artists Union, the Kingston Gallery, Bromfield Gallery and Gallery NAGA.

B Within Boston there are 20 active theaters, 10 in the downtown area and 10 in the neighborhoods. The downtown theaters range from the 4,200-seat Wang Center for the Performing Arts to the 100-seat comedy theater in the Charles Playhouse complex. In the neighborhoods the largest is the 1,440-seat Strand Theater in Uphams Corner, Dorchester, and the smallest the 50-seat Penthouse Theater in the South End. The oldest theaters are Eliot Hall (1877) in Jamaica Plain (1877) and the Orpheum (1852) downtown. Among the newest are the recently renovated Villa Victoria Cultural Center (1986) in the South End and City Place (1987) Theater (1975) downtown.

Over 50 of Boston's performing groups lack reliable access to performance, studio and/or office space. These organizations include such internationally acclaimed artists as the Boston Camerata, John Oliver Chorale, Concert Dance Company, Beth Soll and Company, and Women in Theater Festival. They include renowned youth groups: Greater Boston Youth Symphony Orchestra and Boston Youth Theater. Outstanding representatives of the rich ethnic and cultural diversity of the city are also among this group: Boston Orchestra and Chorale, Studio Red Top, Boston Village Gamelon, Streetfeet, Impulse Dance Company, Ramon de los Reyes Spanish Dance Theater and the Danny Sloan Dance Company.

A representative group of these organizations finds annual budgets ranging from \$8,000 to \$250,000 with an average of \$100,000. The oldest is 30 years old (Actor's Workshop); the youngest is 18 months old (Stage Company of Boston), with an average age of 13½ years. Their annual audiences range from 20,000 to 1,200, averaging 6,000 per group.

In 1984, the arts contributed \$142 million to Boston's economy, including both ticket sales to arts events and ancillary activities such as transportation, food, and lodging. This compares to \$64 million generated by all public sporting events in the city for the same year.

Here is what the experts have to say about Boston's resident performing groups and visual artists.

Music

"Many of Boston's resident musicians and musical institutions are the equal of any in the world". Richard Dyer, Music Critic, Boston Globe, January 4, 1987.

Visual Arts

"Boston now has a group of extremely fine young artists working on a level of any group in the country. And we have aggressive galleries here to support them". Christine Temin, Art Critic, Boston Globe.

Theater

"The professional little theater movement in Boston is uncommonly vital. It is essential to the city's cultural well-being that resident theater be allowed to develop and expand." Elliot Norton, Theater Critic Emeritus, January 29, 1987.

Dance

"Dance in Boston is in a period of unprecedented growth. As other cities experience similar expansion, they are looking to Boston as a model of innovation. Of particular importance is the dance communities vital role in the development of performance space." Sali Ann Kriegsman, Director, Dance Program, National Endowment for the Arts, February 3, 1987.

Needs Assessment

The Boston arts community, under the leadership of the Performing Arts Task Force, has initiated an assessment of the performing arts in Boston to determine space and financial needs of various local organizations. The Performing Arts Task Force, founded by Arts/Boston, The Massachusetts Cultural Alliance, and the Office of Arts and Humanities, has a nine member board consisting of representatives from performing arts community. Over 25 performing arts organizations participated in a series of meetings, including representatives from the disciplines of theater, music, and dance. As a result of information generated at these meetings, problems were identified and a proposal was developed to address the needs of Boston's performing arts community. The Needs Assessment was refined at an open meeting attended by over 70 resident performing groups. The Needs Assessment concluded that a major cultural district should be developed in the existing downtown Theater District area with satellite facilities in the neighborhoods. The space needs of local resident companies were identified and it was agreed that new facilities should be managed independently and used jointly. Financial requirements of arts organizations were also examined and the establishment of an arts endowment was recommended.

Space Requirements

The Needs Assessment identified the need for nine additional performance spaces in the Cultural District. These facilities with a combined total of 2,900 seats (The Wang Center alone has 4,300 seats), could be provided through the rehabilitation of existing vacant theaters or as part of new mixed-use developments. The new performance space would accommodate dance, theater, and music and would be constructed over the next 15 years.

- o 499-seat Dance Theater: To be used by the over one dozen established local dance groups and the one dance presenter, the Dance Umbrella.
- o 399-seat Flex-Space Theater: To be used by more than twenty local drama groups.
- o 200-seat Concert Hall: To be used by classical music tours, local folk and jazz groups, and over a dozen local classical music groups.
- o 799-seat Proscenium Theater: To be used by larger dance and theater productions and as a transfer house for productions out-drawing smaller facilities.
- o 400-seat Concert Hall: To be used by larger productions which could not be accommodated by the 200-seat hall.
- o (3) 199-seat Black Box Theaters: To be used by local drama and dance groups for new and experimental work and film/video production.
- o 199-seat Dance Theater: To be used by small or emerging groups.

These figures reflect current theatrical union contract considerations.

Financial Needs

The Needs Assessment also examined the financial needs of Boston's performing arts community including the short-term financial needs to support research and planning for the Cultural District, to establish mechanisms for administering the District, to construct and renovate performance space and to provide start-up revenues. Specific long-term financial needs include operating, programming and administrative costs for the management of the District.

Administration

The Needs Assessment concluded that it will be most efficient for the local, non-profit performing arts groups in the city to share the new facilities. The collaborative use of the proposed new performance space would enable all the presently "nomadic" performing arts groups reliable access to performance space. A non-profit trust or corporation will manage the Cultural District's new facilities. This management arrangement will free performing groups from managing their own space (a skill that lies outside their area of expertise) and allow them to concentrate on making art. Included among the trust's functions will be maintenance and leasing of facilities and promotion of District activities.

Refinement of Needs Assessment

The 1985-86 Needs Assessment will be refined and will be expanded to include an assessment of the needs of the visual arts and the cultural needs of the Chinese community. Consultants specializing in this field will be employed to assist the City and community in this task as the planning process proceeds.

Proposed Performing Arts Facilities in Cultural District

<u>Theater</u>	<u>Seats</u>	<u>Estimated Square Footage</u>	<u>Estimated Cost</u>
1. Dance Theater	499	19,000	\$ 3.8 million
2. Flex-Space Theater	399	16,800	\$ 2.5 million
3. Concert Hall	200	9,700	\$ 1.9 million
4. Dance Theater	199	15,400	\$ 3 million
5. Proscenium Theater	799	30,400	\$ 6 million
6. Concert Hall	400	13,300	\$ 2.7 million
7. Black Box	199	12,600	\$ 1.4 million
8. Black Box	199	10,600	\$ 1.4 million
9. Black Box	<u>199</u>	<u>12,600</u>	<u>\$ 1.4 million</u>
TOTAL	2,993	142,400	\$24.1 million

Market for Expanded Cultural Activities

An expansion of cultural attractions in Boston is justified, given the changing demographics of the region's population, downtown employment growth, and the loyal following arts groups currently maintain despite their appearing in less than ideal performance spaces, in less than ideal locations.

Surveys conducted by the BRA in 1979 and 1980 found that three-quarters of performing arts audiences live within a thirty mile radius of downtown theaters. A thirty mile radius encompasses the Boston metro area (and then some), and it is reasonable to use population of this area to represent the main potential audience for cultural district activities.

The number of people who are present and future theatergoers is growing. The Boston metro area had a 1980 population of 2.8 million. The audience survey found that nearly three-quarters of the theatergoing audience is aged 25 to 54. There were 1.1 million people in this age group in 1980. It is projected that the number of the metro area's 25 to 54 year olds will increase by 17 percent by 1990, to 1.25 million people.

Theatergoers tend to be employed in professional and managerial jobs - over 60 percent were so employed according to the audience survey - and these kinds of jobs are increasing. The number of jobs in these occupational categories is projected to increase by 19,000 by 1990.

Downtown and Back Bay employment has also been growing, resulting in a larger downtown population and market for cultural and retail activities in the district. In 1985, there were an estimated 188,000 jobs in downtown and Back Bay office buildings, an increase of 21,000 from 1980. It is projected that there will be 221,000 office jobs in the downtown and Back Bay in 1990. In addition, employment in retail sales has grown in Boston in this decade.

The individuals who work downtown will be more easily persuaded to remain in town for evening performances, and attracted to the proposed retail activity and ambiance of the cultural district.

Income growth is also related to increasing leisure time activities.

Boston metro area per capita personal income has been growing at a rate higher than the U.S. rate in this decade.

Over 50 have been identified as potential users of the proposed new and rehabilitated performing arts spaces. A recent survey of fourteen of these groups found that their annual attendance ranged from about 1,000 to 12,000, with the average being about 6,000. Assuming the surveyed groups are representative of all groups, an estimated 276,000 tickets were sold to their performance. This impressive attendance has been achieved despite the often inadequate facilities in which groups must perform. With better performance spaces, modern and comfortable audience areas, and - importantly - centrally located sites surrounded by supporting activities, attendance will grow.

CHAPTER 3

MIDTOWN/CULTURAL DISTRICT CONCEPT

TITLE CULTURAL DISTRICT CONCEPT

Located midway between the two strong development markets of the financial district and the Back Bay, the area of downtown Boston known as "Midtown" is emerging as the focus of intense development pressure. The Midtown area will be the subject of one of the city's first district planning efforts under the Boston Redevelopment Authority's downtown planning program.

As a subarea of the Midtown District, the Cultural District provides the center for the performing and visual arts community in Boston. The successful development of a vibrant Cultural District will require that a number of planning and development issues be addressed. Included among these issues are land use, design, and transportation concerns.

Land Use

The Cultural District will necessitate a concentration and mixture of land uses that generates the activity, diversity, and safety necessary to transform the District into a major attraction for evening leisure-time enjoyment while maintaining a strong economic base of activity during the day. In addition to performing and visual arts and related support facilities, other encouraged will include restaurants, stores, housing, and open space. Some office development will also be planned. Land uses that stimulate activity and interest at the street level are particularly important.

Cultural Facilities

New cultural facilities and support uses must be developed either as part of new mixed-use developments or through the renovation of existing vacant theaters.

Housing



New housing development is necessary to reinforce the existing residential concentration in the District and take advantage of the amenity offered by the Common and Public Garden. Residential development could also help meet the needs for affordable live/work space for artists and contribute to the generation of "24-hour" activity in the District.

Public Space



Expansion and improvement of public spaces in the District will be necessary to provide an attractive pedestrian environment, provide the District with a strong visual image, and provide clear connections within the District and to adjacent Districts and neighborhoods.

Commercial Uses



A mixture of uses including restaurants, nightclubs, cabarets, and retail uses will be necessary throughout the District, particularly on lower floors, to generate activity and provide support for cultural uses. Office uses can be concentrated on the upper floors of new development.

Design

Within the Cultural District there is the potential for considerable new development. Sixteen largely vacant sites have been identified, several of which would be appropriate for major mixed-use projects. In addition, the Cultural District has a large concentration of historic buildings, as identified by the Boston Landmarks Commission. Included among these significant buildings are many of the District's theaters. New development in the Cultural District must be compatible with the area's historic structures, while contributing to the District's special character as a center for arts and entertainment. Minimizing negative environmental impacts of new development on the District's public spaces, such as the Common and major streets, and contributing to the Cultural District's public amenities will also be critical to the success of the District.

Preservation

The retention and reuse of historic buildings in the District, and the integration of historic buildings with compatible new construction will be necessary to retain important structures, particularly theaters, and maintain the District's historical associations and character.

Height and Massing

Proposed interim zoning regulations will establish a predominant height of 125- 155 feet in the district with higher buildings allowed up to 250, 310, or 450 feet in specified locations after stringent review. The siting height, and massing of tall buildings must consider impacts on public spaces as well as conform to traditional Boston building patterns.

Facade Design

The design of new facades must contribute to the creation of a special architectural theme for the Cultural District that signals the District's special function while relating to traditional Boston design.

Public Space

The public space system must be expanded in such a way that ties the District together, provides a strong visual image through paving, street furniture, signs, and public art, and links the District in a positive way with the rest of the city.

Transportation

The availability of good, convenient access to and within the Cultural District will be essential to the District's successful operation. Vehicular circulation and parking, off-street loading, pedestrian circulation, and mass transportation will all be important concerns. The protection of residential areas from excessive through traffic and provision of neighborhood parking will also need to be addressed. Related environmental issues, including noise and air pollution generated from vehicular traffic will have to be considered to protect the District's pedestrian quality.

Traffic Circulation

Street improvements such as the proposed improvements to Essex Street and Harrison Avenue and improved traffic management will be required to ensure maximum efficiency of the street network. The transportation impacts of new developments will have to be addressed including strategies to encourage mass transit usage.

Parking and Loading

Off-street parking needs must be met particularly as existing parking lots are developed into new mixed-use projects. Loading requirements for businesses, theaters, and residences must be considered as part of all redevelopment plans.

Mass Transportation

Improvements to mass transit service and stations, increased public safety and promotion are all important issues to be addressed in order to generate and accommodate increased transit usage.

Cultural District Concept

The Midtown/Cultural District plan will transform the present Theater District area into a concentrated center of cultural activity for Boston and its neighborhoods. The overall plan will set height, density and design guidelines for new construction in the area and it will promote a mix of new cultural, office, retail, hotel and housing developments. Thirteen new mixed-use development sites will incorporate in their project proposals significant contributions to cultural uses in the planning area. The planning area encompasses Park Plaza, the Theater District, Downtown Crossing and the Bedford-Essex Street corridor. Elements of the plan include:

Objectives

The objectives of the Cultural District include:

- o Incorporating a mix of office, residential, cultural, retail, and public space uses that will transform the Midtown into a part of the city that is alive at all times for all residents.
- o Protecting existing active theaters and revitalizing dormant and under-utilized theaters for cultural uses;
- o Creating new spaces for cultural uses that meet the special needs of Boston's established and emerging artists;
- o Generating a plan to finance the construction, renovation and operation of cultural facilities that would be open to all Boston residents;
- o Linking the development of several prime sites in the Midtown area to promote cultural uses;
- o Connecting and protecting adjacent districts including, Chinatown, Bay Village, Boston Common, South Cove/Tufts-New England Medical Center, Park Plaza, Downtown Crossing/Financial District and Essex Street/South Station area.

Immediate Context

The present Theater District provides an excellent location for a Downtown Cultural District. In addition to housing, many existing theaters and available development sites within the area, it is positioned between the

central business district and Commercial Back Bay. The adjacent Park Square, Chinatown, and Downtown Crossing provide complementary shopping, restaurant, and hotel uses. Tufts New England Medical Center is also on the edge of the Cultural District. The proximity of the Boston Common, Bay Village, and the Chinatown/South Cove neighborhood will require special environmental considerations and suggest the desirability of integrating housing into the Cultural District Plan.

In addition to being within walking distance of large populations of city workers and residents, the Cultural District area is serviced by the Green and Orange MBTA Lines. Several Red Line stations are within two blocks, as is the South Station Transportation Center and highway access from the Southeast Expressway/Central Artery and the Massachusetts Turnpike.

Assets and Development Opportunities

o Existing Theaters

Active:

Wang Center	4,000 seats
Opera House	2,300 seats
Colonial Theater	1,650 seats
Shubert Theater	1,600 seats
Wilbur Theater	1,200 seats
Next Move Theater	272 seats
Charles Playhouse	400 seats, 200 seats, 150 seats
City Place	100 seats

Inactive:

State Movie House	1,100 seats
Saxon Theater (Majestic)	1,000 seats
Paramount Movie House	1,500 seats
Modern Theater	800 seats
Essex Cinema	4,000 seats
Steinert Concert Hall	300 seats

Within Adult Entertainment Zone:

Gaiety Theater (Publix)	1,700 seats
Olympia Theater (Pilgrim)	2,500 seats
Globe Theater (Center)	1,536 seats
Stuart Theater (Pussycat)	250 seats

Halls

Liberty Tree Building	30'x75' hall
Liberty Tree Building	40'x80' hall
Bradford Hotel	3,000 seat hall/ballroom

- o New Mixed-Use Buildings
- o Buildings of Historic Significance*
- o Notable Buildings*
- o Potential Development Areas
- o Many existing Viable Uses including Housing, Y.M.C.U., Offices, Retailers, and Restaurants

* See Chapter 6 - Background Information for Materials on Historic Buildings.

District Design

Boston is one of very few cities which has a concentration of theaters in one district. The goal of the Cultural District Plan is to use this set of active and empty theaters as the basis of a performing and visual arts center to serve Boston and all of New England.

The Wang Center, Wilbur Theater, Shubert Theater, and the vacant Saxon Theater front on a stretch of Tremont Street with the Colonial Theater around the corner on Boylston Street. One thousand feet away, the Opera House is the sole active performance space amidst several vacant theaters

along Washington Street. These two groups of major theaters are surrounded by several smaller theaters such as the Charles Playhouse and the Next Move Theater and by restaurants, nightclubs, arts-oriented retail and housing, as well as sites which provide the potential to add more of this type of use.

A basic concept of the Cultural District Plan involves the strengthening of the two concentrations of theaters as the "East" and "West Wings" and the use of the large "Hinge Block" between them as a Fine Arts Center.

Cultural District Components

Theater Boulevards

The large theaters of the Cultural District serve as its major institutions - providing the anchors which maintain the district's identity and stability.

These theaters front on segments of main streets which will be strengthened as "Theater Boulevards" - comparable in image and importance to Broadway in New York City.

Tremont Street

- o Wang Center
- o Shubert Theater
- o Wilbur Theater
- o Saxon (Majestic) Theater (to be renovated)

Corner of the Common

- o Colonial Theater
- o New mid-sized theater to replace Astor Theater

Washington Street

- o Opera House
- o Paramount (to be renovated)
- o Modern (to be renovated)
- o New mid-sized theater to replace State Theater

Theater Alleys

Boylston Place and Warrenton Street have begun to evolve into a string of smaller entertainment uses with the Charles Playhouse and Next Move Theater at either end. ^{The} ~~This~~ "Theater Alley," playing a role similar to "off-

Broadway" in New York City, will be enhanced as a focus of smaller scale activities such as new and experimental productions, cabarets, and night-clubs. A second Theater Alley will be developed in the East Wing between Tremont Street and Washington Street and including Hayward Place. Several new 200 seat performance spaces will be located along the two Theater Alleys.

Public Gathering Spaces

A series of open and glass-covered public gathering spaces will be an important addition to the Cultural District. City Place in the State Transportation Building is being developed as a meeting place and focus for free performances and public art. Other spaces, large and small, throughout the Cultural District offer opportunities to add similar public gathering spaces.

Fine Arts Center

The "Hinge Block" offers the opportunity to use several sites in this large block to provide a cluster of small visual arts facilities within mixed-use developments. By coordinating the projects, the Hinge Block can serve as a focus for the district. A network of pedestrian ways and spaces can provide connections between the East and West wings.

Connectors

The other main streets in the Cultural District are important as connectors within the Cultural District and to surrounding districts. Ground floor uses such as art and music supply stores, restaurants, art galleries, and retail which is open into the evening hours will be encouraged on these streets.

Arts Facilities Program

1. Major Performance Facilities

a. Existing Large Commercial Theaters

o Wang Center	4,000 seats
o Opera House	2,300 seats
o Colonial Theater	1,358 seats
o Shubert Theater	1,600 seats
o Wilbur Theater	1,200 seats

b. New or Renovated Mid-Size Facilities Needed:

o Proscenium Theater	799 seats
o Dance Theater	499 seats
o Concert Hall	400 seats
o Flex-space Theater	399 seats

2. Smaller Performance Facilities

a. Existing

o Next Move Theater	272 seats
o Charles Playhouse	196 seats

b. New or Renovated Small Facilities Needed:

o Dance Theater	199 seats
o Concert Hall	200 seats
o Three Experimental Theaters	199 seats each

3. New Visual Arts Facilities

- o One satellite gallery for the Boston Museum of Fine Arts totaling 3,000 to 4,000 square feet.
- o Four membership galleries for organizations such as the Boston Visual Artists Union totaling 1,500 to 2,000 square feet each.
- o Ten commercial galleries totaling 1,500 to 2,000 square feet each.

4. Other Facilities

a. Existing

- o Y.M.C.U.
- o City Place
- o Piano Row music-oriented retail
- o Viable shops and restaurants

b. New or Renovated Space for Arts Facilities:

- o International Film Festival Cinemas
- o Asian Performing Arts Center
- o Asian Film Cinema
- o Fine Arts Exhibit Space
- o Cultural District and Arts Organization administrative offices (20-40,000 square feet)
- o Rehearsal and shop/storage space

c. Uses Needed Throughout

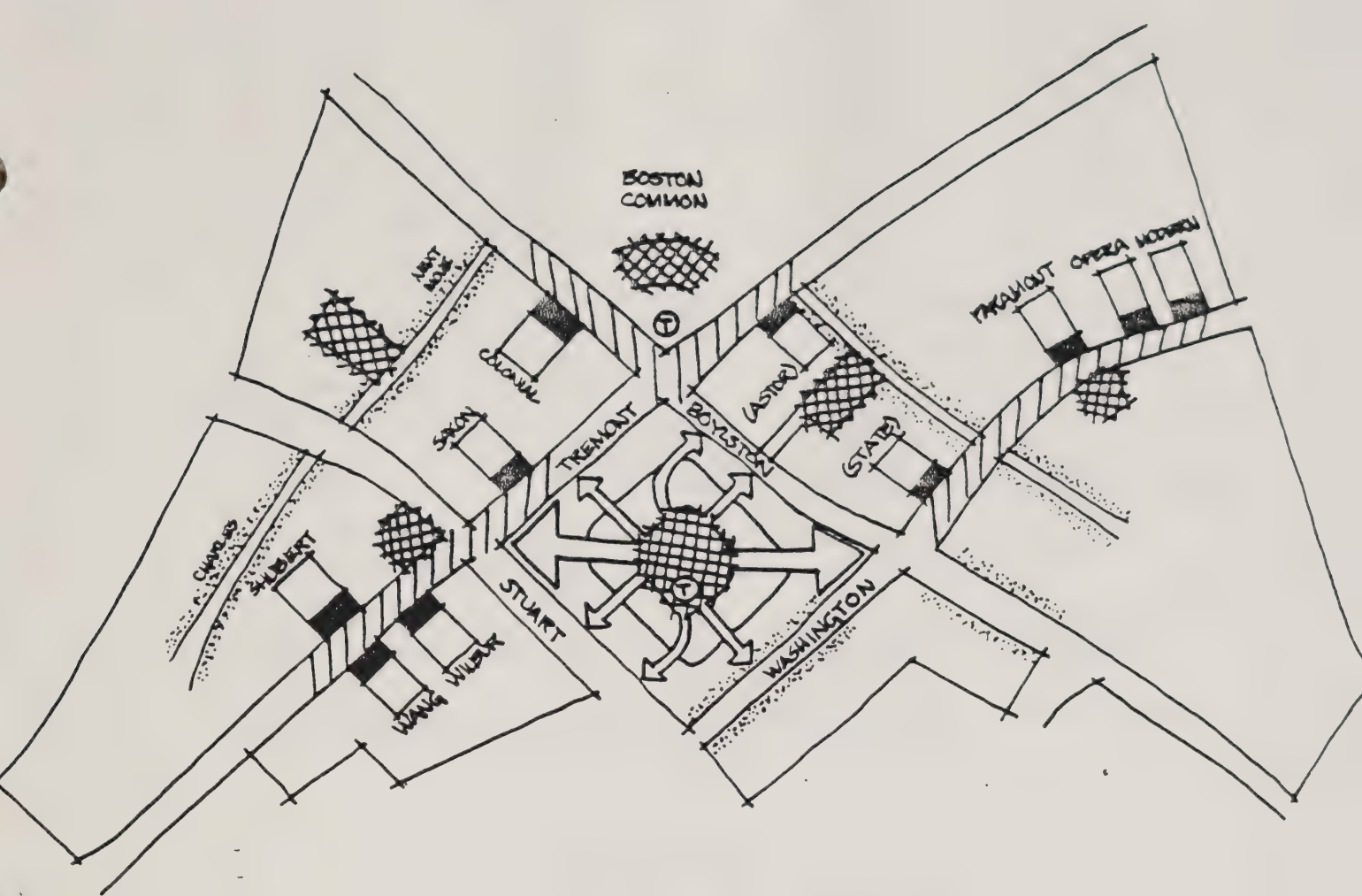
- o Restaurants
- o Galleries, design art and folk art retail outlets
- o Art supply stores
- o Arts-oriented office space
- o Music stores
- o Book stores (art and music)

5. Other Complementary Uses

- o Housing
- o Hotel rooms and facilities
- o Office
- o Parking
- o Medical/Educational Facilities

6. Public Spaces and Special Events

- o Public gathering places - outdoor, glass-covered, and interior with space for performances and art exhibits and food service
- o Public space planned for both day and evening use, fair and foul weather
- o Public space planned for both everyday use and for special events - First Night, Summer Arts Festival, Chinese Festivals, Holidays, etc.



The Wang Center, Wilbur Theater, Shubert Theater, and the vacant Saxon Theater front on a stretch of Tremont Street with the Colonial Theater around the corner on Boylston Street. One thousand (1,000') feet away, the Opera House is the sole active performance space amidst several vacant theaters along Washington Street. These two groups of major theaters are surrounded by several smaller theaters, restaurants, nightclubs, and arts-oriented retail, as well as sites which provide the potential to add more of this type of use.

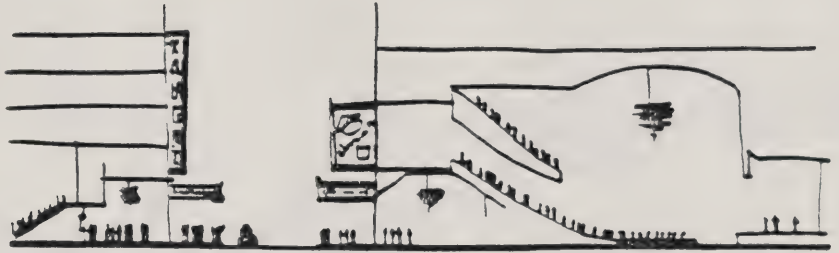
The basis of the Cultural District Plan involves the strengthening of these two areas and using the large "Hinge" Block between them to draw the two parts or "wings" together by means of pedestrian connections and focal activities.

Cultural District

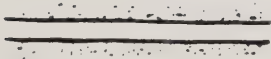
Character Theme Design



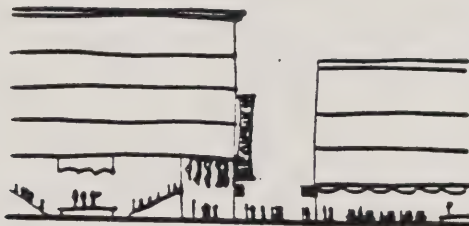
Main Streets



- o Major theaters - grand multi-story arches, vertical design lines, projecting marquees and signs, bold lighting and color
- o Auxiliary buildings, smaller-scale patterns which contrast grandness of major theaters with an elegance which connotes "Main Street".
- o Streetscaping - "Main Street" scale and character articulating entryways and location of major theaters and gathering points



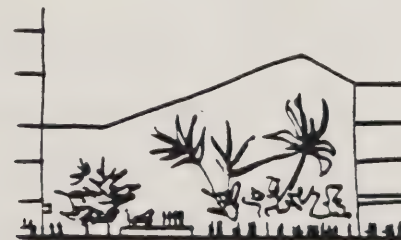
Small Streets



- o Small and experimental theaters, nightclubs, etc., facades and street-scaping which is intense, colorful, intimate, kaleidoscopic; a continuous string of ever-changing surprises



Public Gathering Places



- o Open and glass covered public spaces - a system of block-corner/courtyard open spaces and atriums
- o Key "nodes" at Kneeland/Tremont and Boylston/Washington and the Common at Boylston and Tremont
- o At center of "Hinge Block" defining focal point of district
- o At center of large east and west blocks - State Transportation Buildings, City Place Atrium (existing) and Haymarket Place

Cultural District

Urban Design Plan



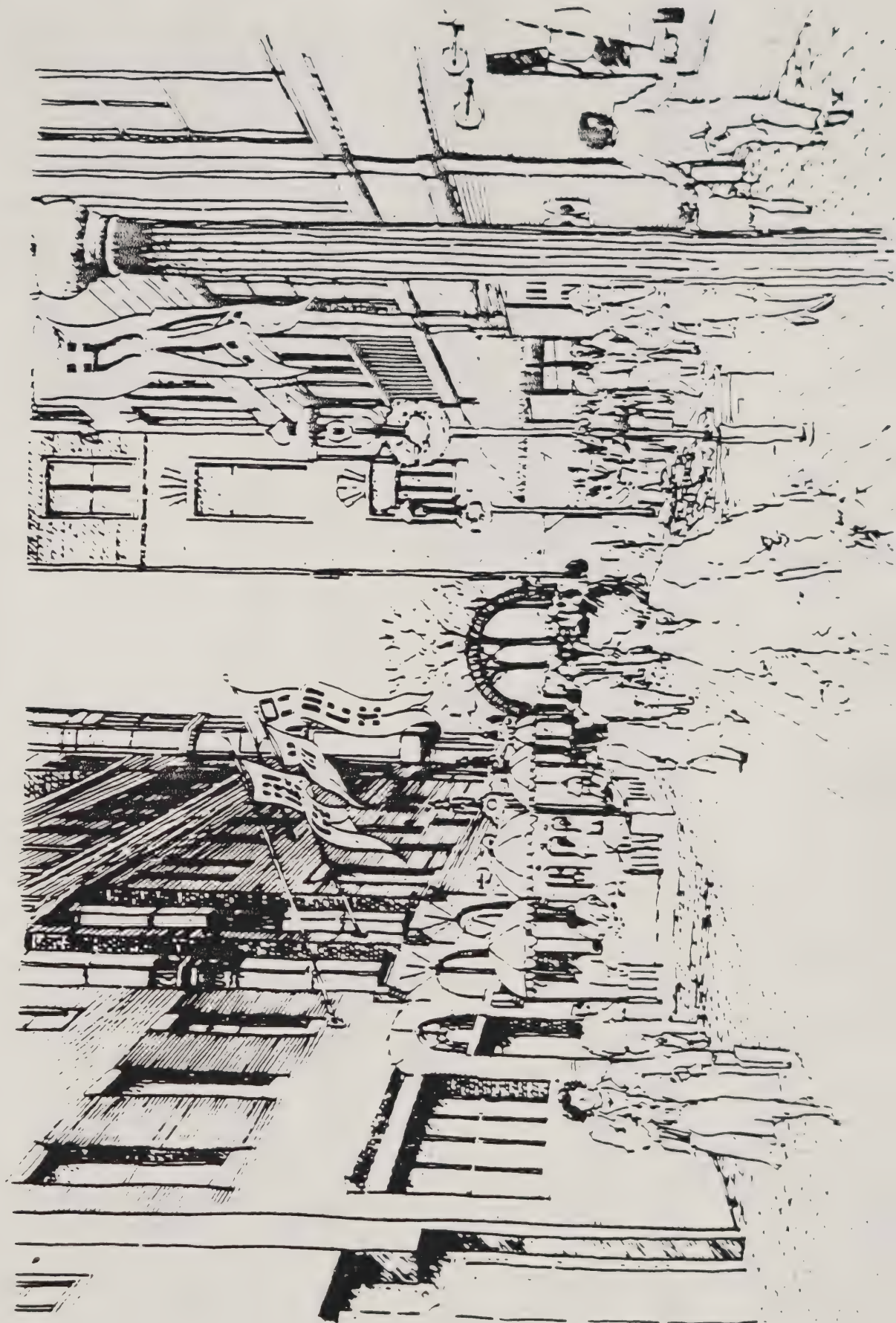
The conceptual plan for the Cultural District can be realized through the development of several key sites. New buildings can comply with the plan by responding to:

- o adjacent historical buildings
- o pedestrian through-block patterns
- o street-wall lines
- o horizontal and vertical scale consistent with the street's character
- o locations of local gathering spaces
- o important views and vistas

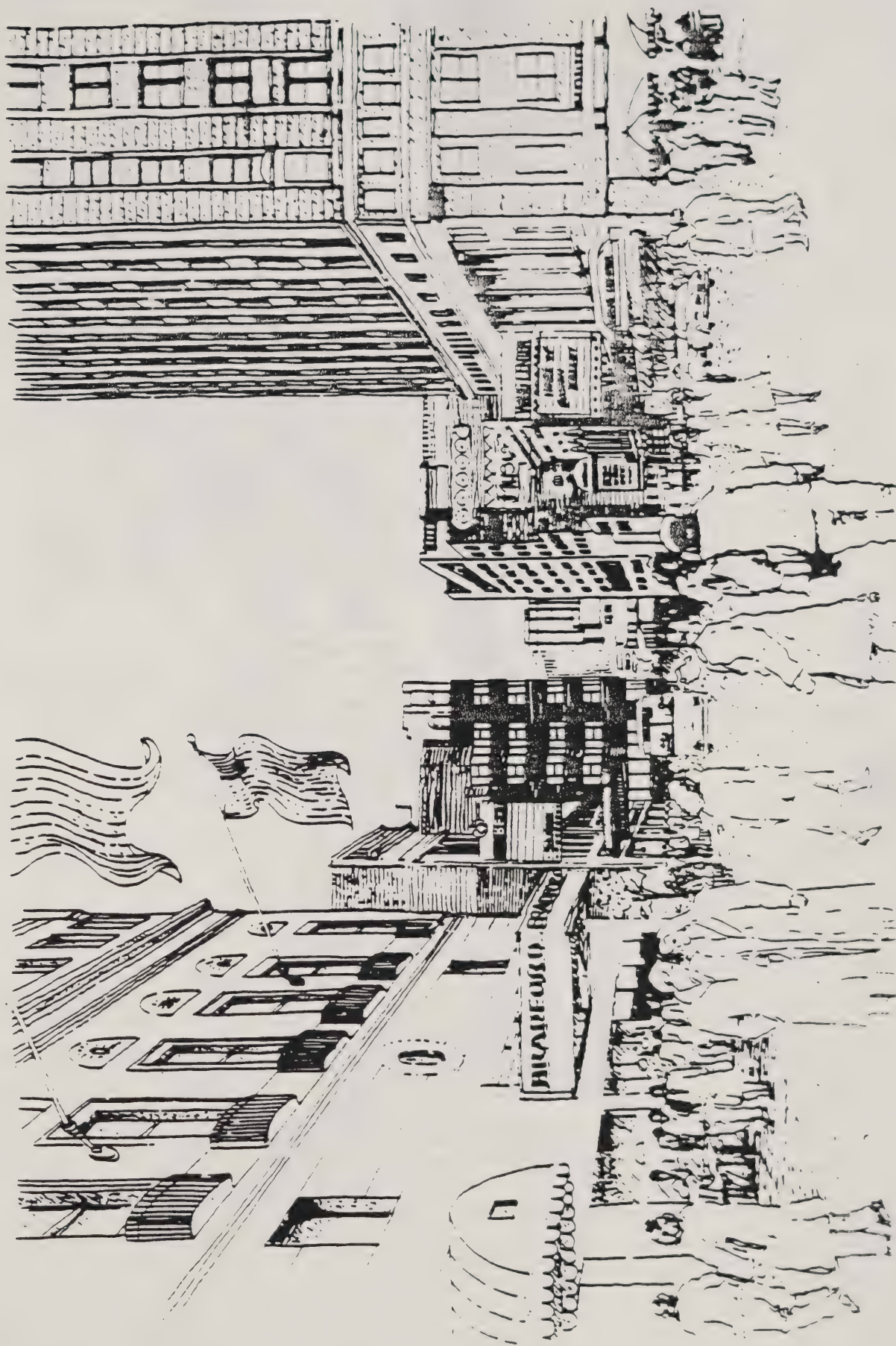
2 THEATER ALLEY/HAYWARD PLACE



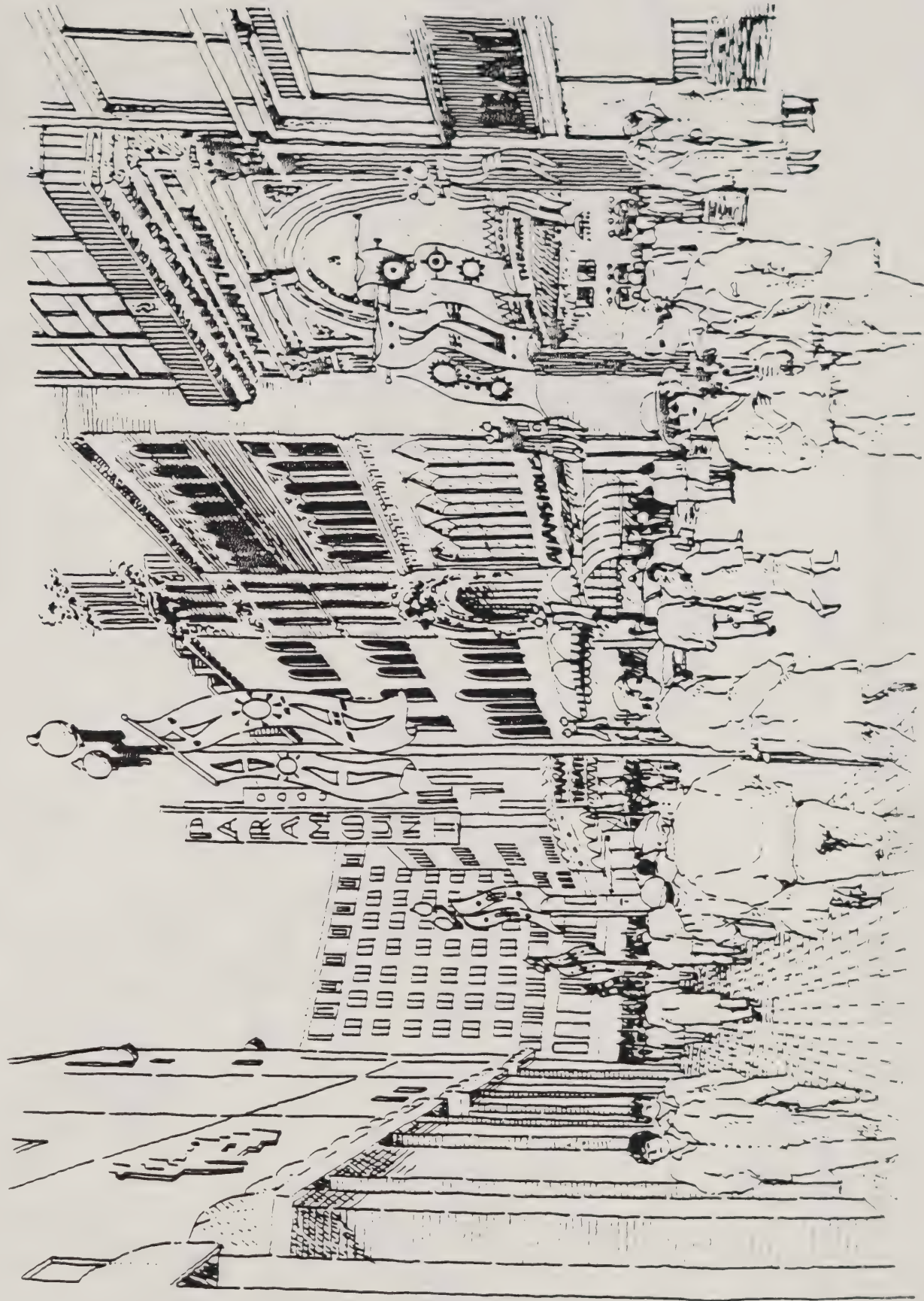
3 THEATER ALLEY/BOYLSTON PLACE



4 THEATER BOULEVARD/TREMONT STREET



1 THEATER BOULEVARD/WASHINGTON STREET



CULTURAL FACILITIES PREFERRED ALTERNATIVE



- EXISTING
- VACANT
- NEW
- 1000+ SEATS
- 200 SEATS
- REHEARSAL SPACES
- VISUAL ARTS

Cultural District

Cultural District Objectives

- 1) Add Housing
- 2) Create Center of Arts Activities to include:
 - o New Cultural Uses near Existing Major Theatres
 - o Administrative Entity
 - o Pedestrian Network
 - o Design Theme
 - o Transportation Plan
- 3) Connect to and Protect
 - o Adjacent Districts and Neighborhoods
 - o Other Cultural Centers Citywide

Cultural Facilities to be Added in New or Renovated Buildings

A. New Mid-sized Theaters

<u>Theater</u>	<u>Preferred Location</u>	<u>Size</u>
1. Proscenium Theater	Saxon	800 seats
2. Dance Theater	To replace State	500 seats
3. Concert Hall	Modern	400 seats
4. Flex-Space Theater	To replace State	400 seats
5. Asian Culture Center	Pilgrim	500 seats

B. New Small-sized Theaters

1. Dance Theater	Essex I	200 seats
2. Concert Hall	Hayward Place	200 seats
3. Experimental Theater I	Essex II	200 seats
4. Experimental Theater II	Hinge Block	200 seats
5. Experimental Theater III	Parcel C-4	200 seats

C. New Visual Arts Uses

- | | |
|--|---------------------|
| 1. Art Exhibit Space | Hinge Block |
| 2. Art Galleries | Throughout District |
| 3. International Film Cinema | Publix |
| 4. Cultural District
Administrative Offices | Hinge Block |

D. New Studios/Rehearsal Space

- | | |
|--------------|--------------------------------------|
| 1. Studio I | Liberty Tree Halls |
| 2. Studio II | Former Power Station, Chauncy Street |

East Wing

Theater Boulevard

Cluster of Medium (500-800 seat) and large (1,000+ seat) Theaters including:

- o Existing Opera House 2,300 seats
- o Renovated Paramount for dance club/cabaret
- o Renovated Modern for 400-seat concert hall
- o Replaced State existing 1,100 seats replaced by 500-seat dance theater and 400 seat Flex-space theater

Theater Alley

Cluster of Small (200 seat) Theaters and Cabarets including:

- o New, in Hayward Place project, 200 seat concert hall
- o I Renovated Essex for 200-seat dance theater
- o II Renovated Essex for 200-seat experimental theater

West Wing

Theater Boulevard

Cluster of Medium (500-800 seat) and Large (1,000+ seat) Theaters including:

- o Existing Colonial 1,600 seats
- o Existing Shubert 1,000 seats

- o Existing Wilbur 1,200 seats
- o Existing Wang 4,000 seats
- o Renovated Saxon for 800-seat proscenium theater

Theater Alley

Cluster of Small (200 seat) Theaters and Cabarets including:

- o Existing Next Move 270 seats
- o Existing Charles Playhouse I 400 seats
- o Existing Charles Playhouse II 200 seats
- o Existing Comedy Connection 150 seats
- o Existing Comedy Stop 150 seats (approx.)
- o New Experimental Theater
Parcel C-4 200 seats

Hinge Block Fine Arts Center including:

- o New art exhibit spaces
- o New Experimental Theater 200 seats
- o Renovated Publix for International Film Cinema

Throughout the Cultural District preserve and add:

- o Housing
- o Retail Open into Evening
- o Art Galleries
- o Art and Music Stores
- o Restaurants
- o Other complementary and viable uses

Extend Chinatown uses

- o Asian Culture Center
- o Asian Restaurants and Shops

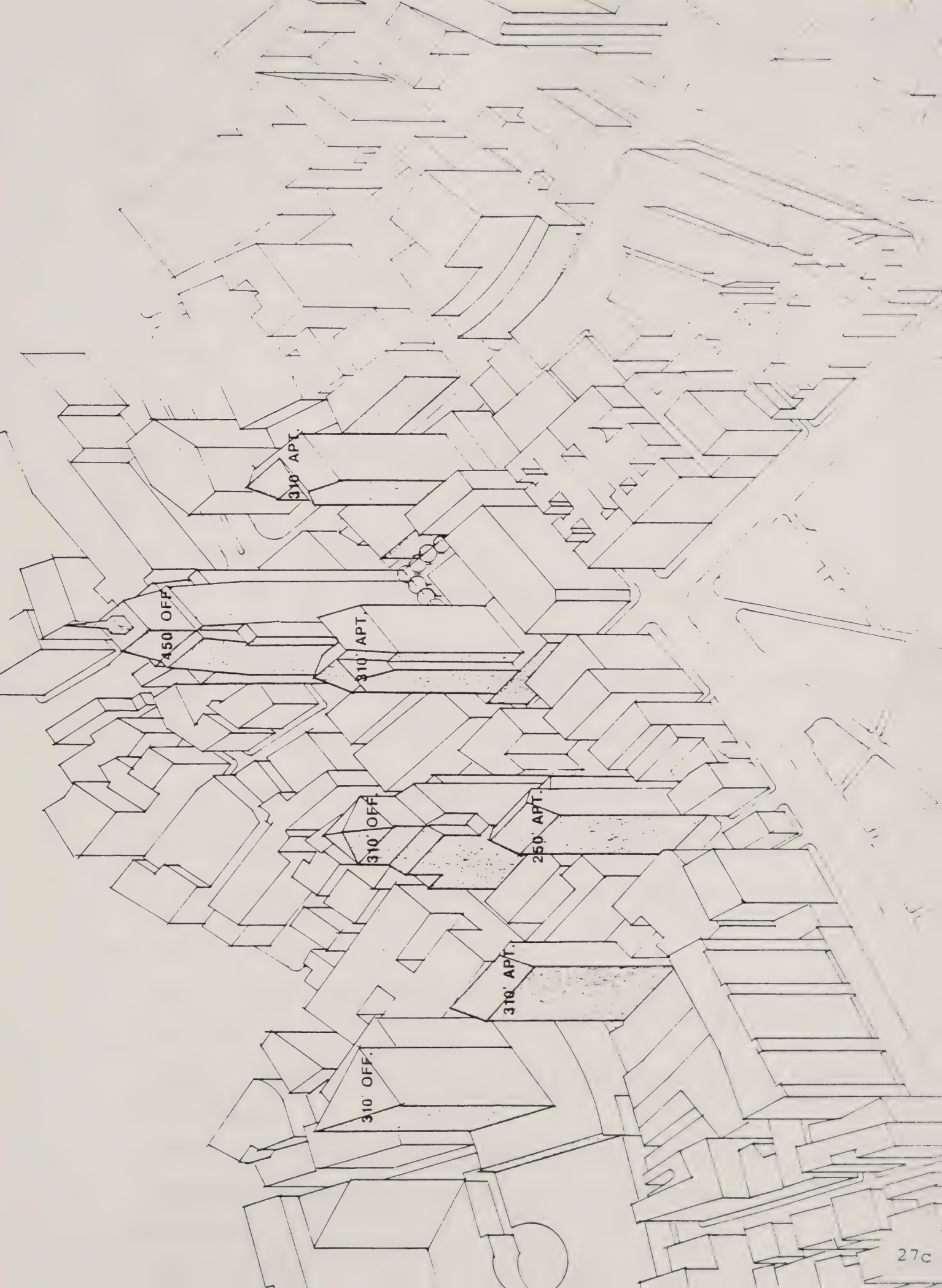
A hand-drawn sketch map of a city block. The map shows several lots and buildings. The lots are labeled as follows:

- Kathy**: Located in the top left corner.
- Hayward**: Located in the top center, with an asterisk (*) next to it.
- 30**: Located in the center left.
- 31a**: Located in the center, with an asterisk (*) next to it.
- 31b**: Located in the center, with an asterisk (*) next to it.
- 31c**: Located in the center right, with an asterisk (*) next to it.
- C-4**: Located in the bottom left.
- P-7**: Located in the bottom center, with an asterisk (*) next to it.

The map also shows various buildings, some of which are shaded with diagonal lines. Dashed lines indicate lot boundaries and some building footprints.

[---] 60'-125' BASE [H] HOUSING TOWERS [O] OFFICE TOWERS





Cultural District
Development Sites
Design Guidelines

Hayward Place

Commercial Use and Massing:

Tower height - 310' maximum

Tower use and location -

Shadow concerns -

Streetwall height - 100' along Washington, Hayward Place, and Harrison Avenue

Ground floor uses - department store with small retail outlets on Washington and Hayward

Cultural Facilities:

Theater Use - 200 seat Concert Hall

Marquee Location - Hayward Place, approximately midblock

Public Space:

Location of main entrances - on Washington Street opposite Opera House; corner Washington/Hayward; Lafayette/Harrison

Through-block pedestrianways - multilevel interior street along Avenue de Lafayette

Exterior public space - indentation at main entrance opposite Opera House as focus of "Theater Boulevard", with symbolic vertical light feature; integration of Orange Line MBTA station at corner Washington and Hayward

Interior public space - in association with multilevel pedestrianway along Avenue de Lafayette

Other Considerations:

Views - to Washington Street frontage from Downtown Crossing and from Boylston Street corner; up Avenue de Lafayette towards site; down Avery Street

Streetwall character - Washington Street facade should reinforce "Theater Boulevard" imagery; Hayward Place facade should reinforce "Theater Alley" imagery

Parking - underground; linked with Lafayette Place garage

Servicing - underground or off Harrison Avenue with restricted hours



Design Guidelines - Massing

Hayward Place

Keith Block

Commercial Use and Massing:

Tower height - 250' housing

Tower use and location - housing; 20' step backs from Washington and Avery Streets

Shadow concerns - blocking of light from adjacent elderly housing

Streetwall height - 100'

Cultural Facilities:

Public Space:

Location of main entrance - entrance to commercial space on Washington Street; entrance to housing on Avery Street

Other Considerations:

Views - views out windows from adjacent elderly housing

Streetwall character -

Washington Street -

Avery Street - residential character

Parking and Service -

Parcel 30

Commercial Use and Massing:

Tower height - 310' maximum towards Washington Street; 250' maximum towards Tremont Street

Tower use and location - housing tower 100-250' from Tremont Street frontage; office tower 20-200' from Washington frontage; 20' min. step-backs from Avery and Boylston Streets.

Shadow concerns - must not cast additional shadow on Boston Common 10 a.m., March 21; must not cast additional shadow on Washington Street 2 p.m. March 21.

Streetwall height - 125' along Tremont, 100' along Washington, Avery, Boylston Streets

Ground floor uses - retail open into evenings, cabarets, restaurants, theater lobbies; residential orientation along Avery Street

Cultural Facilities:

Theater Use - 499 seat dance theater, 399 seat flex-space theater

Marquee Location - on Tremont Street (replacing former Astor Marquee) and on Washington Street

Public Space:

Location of main entrance - office entrance on corner Washington and Boylston; housing entrance on Avery Street;

Location of secondary entrances -

Through-block pedestrianways - between Washington Street (opposite Hayward Place) and Tremont and/or Boylston Street (between Masonic Lodge and Franciscan's building) - "theater alley" character.

Exterior public space - corner Boylston and Washington Streets integrating Orange Line MBTA station

Interior public space - in association with through-block connector/theater alley

Other Considerations:

Views - terminus of view down Washington Street from Downtown crossing; views from Common; long distant view from Back Bay/Park Plaza area up Boylston Street; view up Hayward Place connecting "Theater Alleys"; image of corner at Washington and Boylston as part of Liberty Tree corner

Streetwall character -

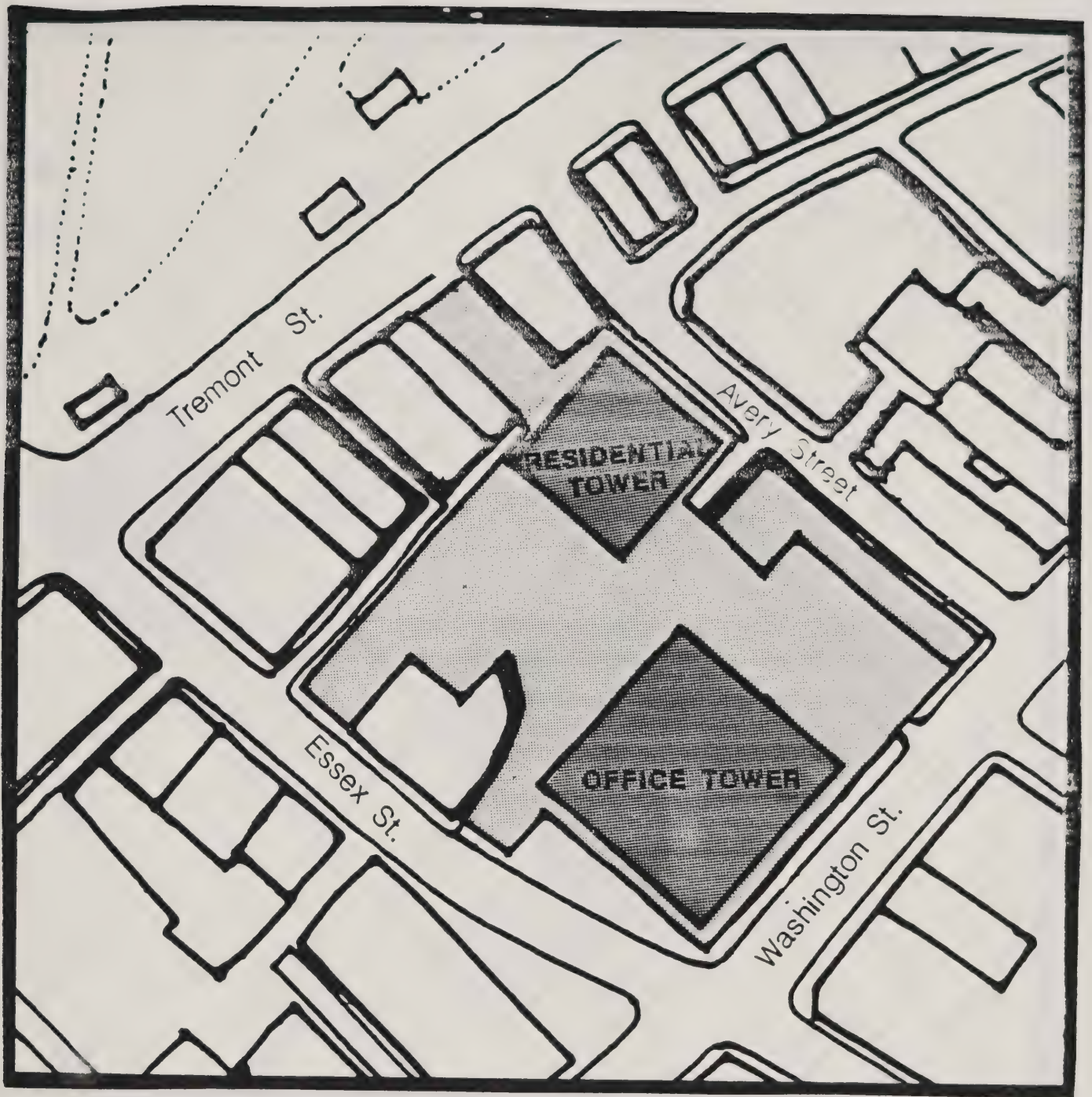
Tremont Street: marquee and consistency with existing character

Boylston Street: response to surrounding buildings

Avery Street: residential character

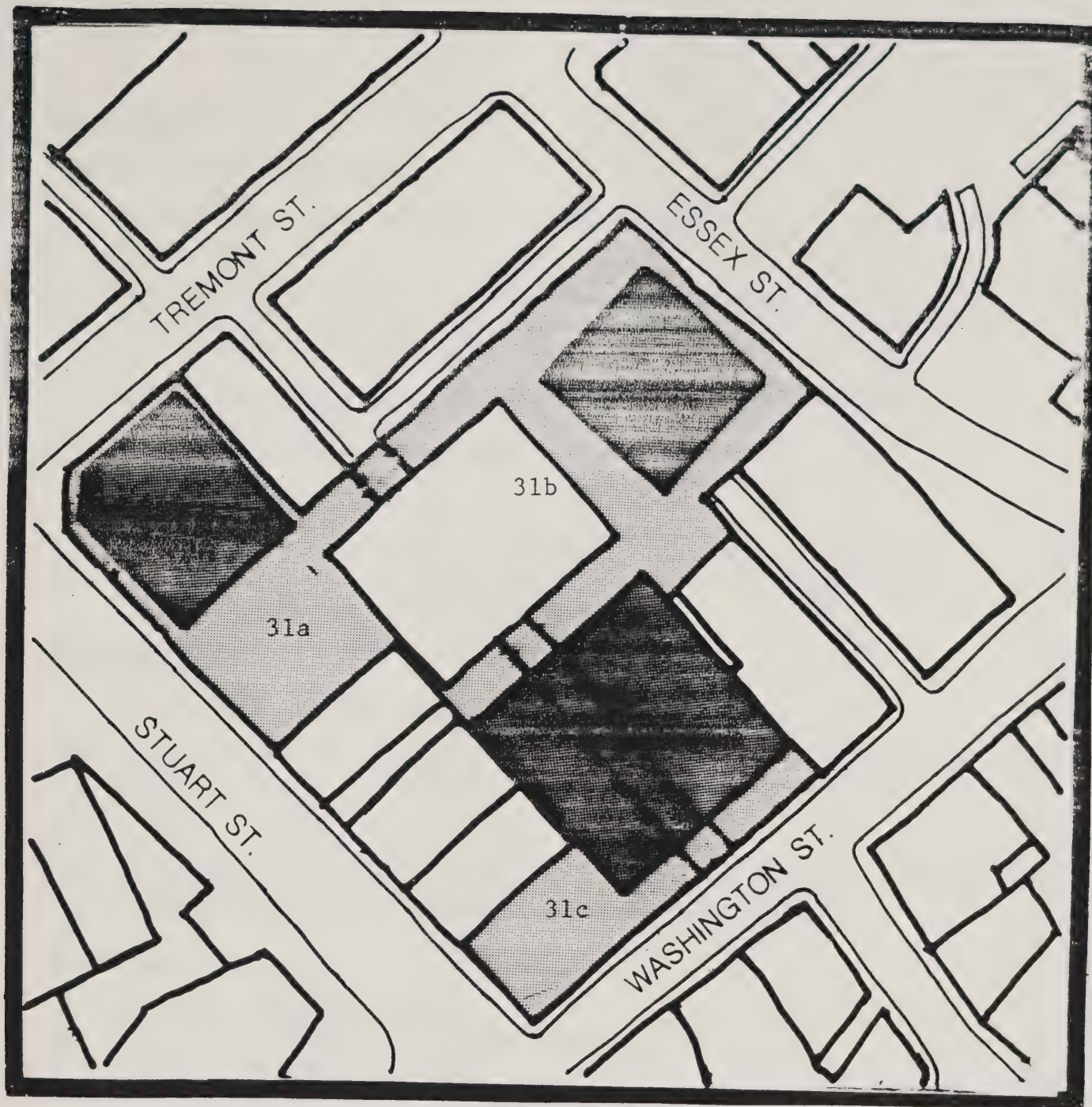
Washington Street: "Theater Boulevard" character with marquee

Parking and service - underground; combined with servicing for existing buildings along back of Tremont Street buildings; access off Boylston via Tremont; egress to Avery, then Tremont



Design Guidelines - Massing

Parcel 30



Design Guidelines - Massing

Parcel 31 - a,b,c

Hinge Block -

Commercial Use and Massing:

Tower height - one or two 310' maximum housing towers and one 450' office tower

Tower use and location - 310' housing tower stepped back from corner Tremont and Stuart; 310' housing tower behind YMCU; 450' office tower straddling LaGrange stepped back 70' from Washington Street.

Shadow concerns - must not cast additional shadow on Common 10 a.m., March 21; minimize shadow on public space at Liberty Tree corner; minimize shadow on public space at center of block

Streetwall height - 40'-80'

Ground floor uses - retail, restaurant; visual arts facilities such as non-profit membership galleries; art museum exhibit space; (new Y.M.C.U. facilities above Parcel b).

Cultural Facilities:

Hinge block as visual arts center

Theater Use - 199 seat experimental theater and international film cinema in new facilities or renovated Publix Theater as part of visual arts center

Marquee Location - entrance to visual arts center at point of entry for three major through-block pedestrian ways on Washington, Boylston, and Tremont/Stuart corner; Publix Marquee renovated

Public Space:

Location of main entrance -

- a. at corner Tremont and Stuart
- b. on Boylston Street
- c. on Washington Street

Location of secondary entrances - each with entrances on central public space

Through-block pedestrianways - LaGrange and Tamworth maintained as public ways (to remain open or glass-covered with high, covered pedestrian archway possible east end of LaGrange with building straddling street); enclosed ways between primary and secondary entrances linking streets with central space; open walkway west of Jacob Wirths; connection from central space to back of and through China Trade building

Exterior public space - indentation at corner Tremont and Stuart; central open or glass-covered public space with sculpture garden associated with visual arts center; potential Orange Line T Station

Interior public space - glass covered space at corner Tremont and Stuart; glass covered space surrounding central public space if open

Other Considerations:

Views - image of three-tower grouping from Common; down Washington Street from Downtown Crossing (beyond Parcel 30); tallest tower (Parcel c) as district landmark at downtown "hinge"; parcel a tower from focal space at corner Tremont and Stuart; as terminus to Stuart Street; as terminus to Kneeland Street; as terminus to Beach Street; indentation and multi-level restaurant use along Tremont Street to take advantage of view of Saxon Facade.

Streetwall character -

Boylston Street -

Washington Street -

Tremont Street - as part of "Theater Boulevard" character

Kneeland Street -

LaGrange Street/Central Space -

Parking and Service - underground, coordinated between three developments and existing buildings in the block; joint entrance at Tamworth and west-end of LaGrange

State/Saxon

Commercial Use and Massing:

Tower height - no tower

Tower use and location -

Shadow concerns - must not cast additional shadow on Common 10 a.m., March 21; Boylston Place and City Place afternoon

Streetwall height - N/A

Ground floor uses - windowless base of tower for in-district storage/
shop for non-profit theaters

Cultural Facilities:

Theater Use - Saxon Theater renovated for 799 seat Proscenium Theater

Marquee Location - restored Saxon as part of "Theater Boulevard"

Public Space:

Location of primary entrance - through Saxon Theater and/or from
Boylston Place

Other Considerations:

Views - tower would have negative impact on Boylston Street historic
Piano Row as viewed from Common/Public Garden

Servicing - Allen's Alley

Parcel C-4

Commercial Use and Massing:

Tower height - no tower
Tower use and location
Shadow concerns - Stuart Street
Streetwall height - 60-80'

Ground floor uses - retail/restaurant

Cultural Facilities:

Theater Use - 199 seat experimental theater
Marquee Location - on Warrenton Street "Theater Alley"

Public Space:

Location of primary entrance - at corner Tremont and Stuart
Location of Secondary entrance - (at corner Stuart and Warrenton)
Exterior public space - indentation at corner Tremont and Stuart
Interior public space - glass-covered space at corner Tremont and Stuart

Other Considerations:

Views - from focal space corner Tremont and Stuart; from Park Plaza area down Stuart Street

Streetwall character - Tremont Street facade part of "Theater Boulevard"; Warrenton Street facade part of "Theater Alley"

Parking and Servicing - underground

Open Space Concept

The open space/streetscape system for the Cultural District will create a positive and coherent pedestrian environment for the area. Proposed open space improvements will contribute to the districts new image as a safe place that is festive and fun. Existing open space areas in the Cultural District will be improved such as the Boylston/Tremont corner of the Common which will become a major gateway to the district. New focal points and public gathering places will be developed at key points in the street/pedestrian network such as the intersection of Stuart and Tremont Streets. The small park at the intersection of Washington and Boylston Street will be improved and expanded. A new open space in the Hinge Block, possibly a glass-covered interior space will be developed and small open space will be created on Washington Street in the vicinity of the Opera House.

The existing street network will remain the principal pedestrian network. The pedestrian environment along these streets will be improved with new paving, street trees, lighting and street furniture. The major theaters, clubs, and restaurants will continue to be centered on these streets. This network will be complimented by an expanded through-block pedestrian system. Building upon the existing Boylston Place, this network will be created as new developments are planned. Small theaters and restaurants will line this interconnected pedestrian system to add interest and diversity to the District.

Open Space Objectives

1. Improve existing open space

- o Boylston/Tremont corner of Common
- o Liberty Tree Park (improve and expand to opposite side of Boylston Street)

2. Create new focal points

- o Hinge Block
- o Stuart/Boylston Street
- o Washington Street at Opera House

3. Improve sidewalks of major streets (paving, trees, lights, signs, benches).

- o Tremont, Stuart, Boylston, Washington Streets

4. Expand through-block pedestrian network

- o Warrenton Street
- o Hinge Block
- o Parcel 30

LINKAGES

MAJOR PEDESTRIAN LINKS

●●● COMPLETED

○○○ PROPOSED

MINOR PEDESTRIAN LINKS

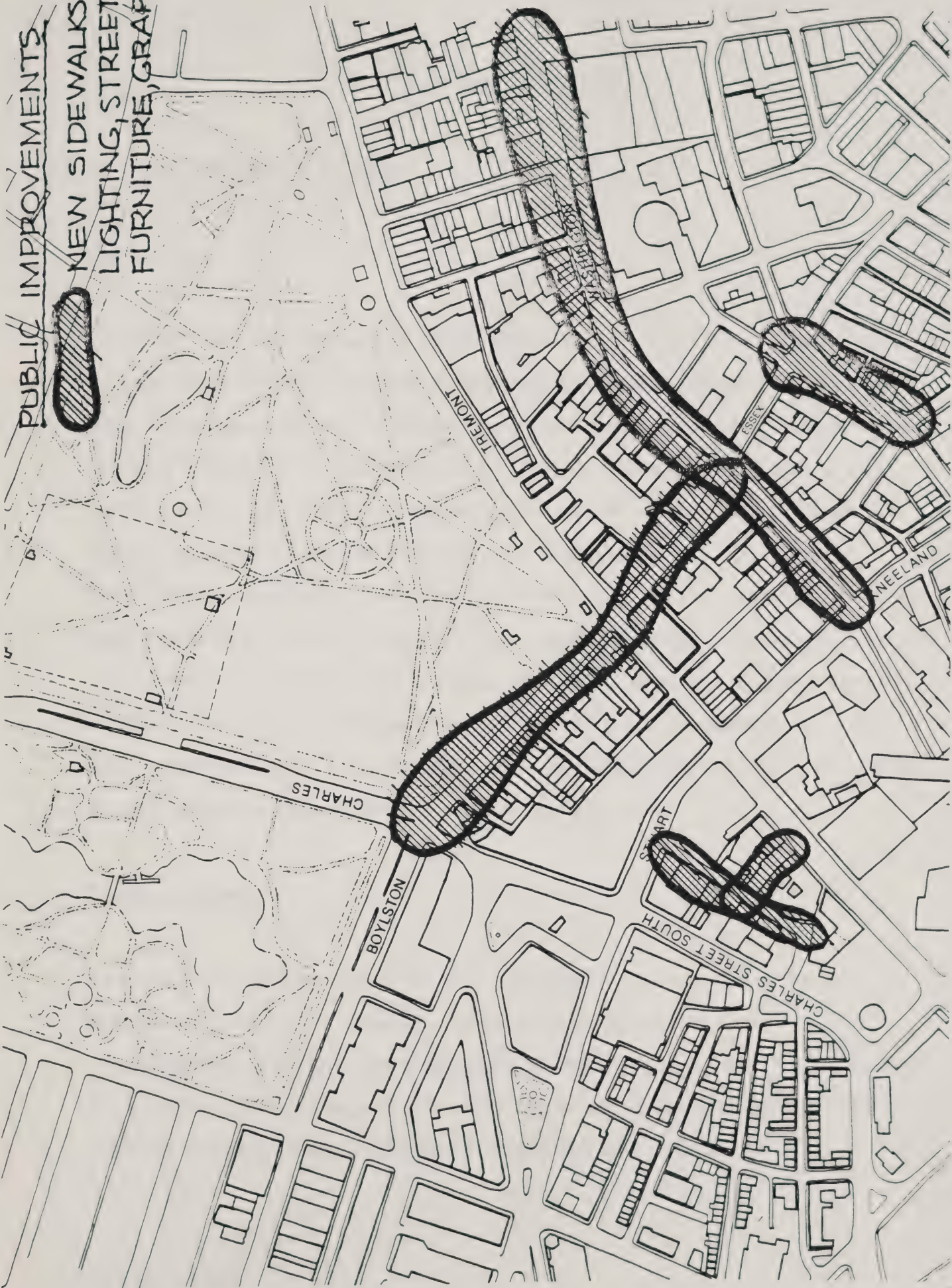
●●● COMPLETED

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PUBLIC IMPROVEMENTS

NEW SIDEWALKS,
LIGHTING, STREET
FURNITURE, GRAPHICS



TRANSPORTATION

Existing Transportation System

Circulation

The major east-west streets in the Cultural District are Stuart-Kneeland and Boylston Street which continues into an eastbound only Essex Street. The major northbound street is Charles Street and the major southbound street is Tremont Street. A minor northbound street is Chauncy Street and to a certain extent, Washington Street which cannot be considered a through street being interrupted by the auto-free Downtown Crossing. Bedford Street, Chauncy Street, Avenue de Lafayette, one block of Washington Street, West Street and Tremont Street provide a westbound and southbound route on the northern periphery of the Cultural District. Many of the above mentioned streets are one way. The pavement widths of streets in the District vary from narrow alleys to a median divided Stuart-Kneeland with two moving lanes in each direction and parking lanes and left turn slots.

Traffic Volumes

Recent counts were available for only five intersections in the Cultural District. These counts show that Stuart-Kneeland carries about 18,000 vehicles per day, Tremont Street 16,000, Boylston and Charles Street South 14,000, Essex Street 9,000, Washing Street south of Kneeland 7,300 and north of Kneeland 4,800, Kingston Street 4,800 and West Street 3,800.

Parking

There are approximately 3,500 off-street spaces within the Cultural District, of which 2,700 are in three garages and the remainder dispersed throughout 14 lots. In addition, there are 250 metered on-street parking spaces mostly in the southern and eastern part of the District as also shown in Figure 2. Of these, 230 are metered and 24 designated for the handicapped. There are, of course, additional off-street parking spaces available close to the perimeter of the District. Listed below are the major garages within or adjacent to the District.

<u>Garages</u>	<u>Capacity</u>
Motor Mart Garage*	800
Tremont on Common	450
57 Carver Garage	900
Lafayette Place*	1,500
Boston Common	1,500
NEMC	930
State Office Building	275
Shoppers Garage	500
Total	6,855

* Adjacent to Cultural District

Public Transportation

The Cultural District is served by two out of the four major transit lines - the Green Line and the Orange Line. The Green Line's main stop is at Boylston Station with two peripheral stops, one at Arlington Station and one at Park Street Station. The Orange Line has a stop in the Center of the Cultural District - the Essex Station (to be renamed "Chinatown"). The relocated Orange Line, opening in May, will have an additional stop in the area, called "New England Medical Center". In addition, the Red Line is available at three stops on the northern periphery of the district - at Park

Street Station, at Washington Street Station (which is also an Orange Line stop) and at South Station. Users of the Blue Line can transfer to the Green Line at the Government Center Station and to the Orange Line at the State Street Station. The following are the most recently (October 1985) available boarding counts at the six most relevant stations:

<u>Station</u>	<u>Boarding Count</u>
Essex Station	6,044
Boylston Station	4,781
Park Street Station	26,181
Washington Street Station	25,849
South Station	14,511
Arlington Station	12,311

In addition to rapid transit, the Cultural District is also being served by several MBTA bus lines.

Line #55 from Queensberry in the Fenway to Park Street Station and return via Boylston Station and Park Plaza,

Line #43 from Egleston Station in Roxbury to Park Street Station and return via Boylston Station,

Line #11 from City Point in South Boston via Washington Street, Essex Station, Chauncy, Bedford and Kingston Streets,

Line #49 from Northampton Station via Washington Street, Essex Station, Chauncy, Bedford and Kingston Streets,

Line #3 from the Boston Marine Industrial Park to Chinatown via Washington and Kneeland Streets and Harrison Avenue, and

Line #352 from the Town of Burlington to Haymarket Square, with an extended morning service to Copley Square via Cambridge, Tremont and Stuart Streets.

There is also MBTA Express Bus service from Riverside, Watertown Square and Central Square in Waltham which uses the Mass. Turnpike and terminates at Federal Street and Franklin Street, just northeast of the Cultural District.

Commuter rail service from the south and west of Boston terminates at South Station, with a daily boarding count in September of 1986 of 15,018 passengers. Service to the north terminates at North Station which is served by both the Green and Orange Lines; the daily boarding count at North Station is 11,344 passengers.

There are several privately owned suburban buses which terminate in the Park Square area; there is also bus service from remote parking areas such as Shopper's World in Framingham which terminates at Park Square. Special type of bus service is also provided by the Undercommon garage shuttle, double decker and other sightseeing buses.

Loading Zones

There is considerable length of No parking curb areas, which consist of Loading Zones, Commercial Vehicle zones, No standing, No stopping, Valet

and Cab zones. Loading zones and Commercial Vehicle zones are located primarily on the west side of Boylston Street, north side of Washington Street and on West Street.

Pedestrian Zones

Downtown Crossing, on the northern periphery of the Cultural District, is an area one block in each direction from the intersection of Washington Street and Summer and Winter Streets is reserved for predominantly pedestrian use.

Programmed Changes to Transportation Facilities

1. The TRP (Traffic Relief Program) whose first phase was implemented last fall and included Tremont Street in the Cultural District, improved the traffic flow to a very significant degree. Under this program many on-street parking meters were removed and on-street no parking regulations are strictly enforced by the conspicuous presence of an enlarged meter maid and motorcycle police force and constant towing of illegally parked or stopped cars and trucks. Phase II of this program is due to start later this month and will include the Stuart-Kneeland and Boylston-Essex corridors; this should result in a significant improvement in traffic flow in these two corridors.

2. The MBTA has embarked upon a major station modernization program at Essex (Chinatown) Station (Orange), Washington Street Station (Red/Orange) and Park Street Station (Red), including the lengthening of platforms to accommodate six rapid transit cars at each station and other circulation improvements. The MBTA is also redesigning the kiosks on the Green Line in the Common.
3. The Dewey Square TSM program proposed a variety of street direction and public transportation changes in the South Station/Summer Street area. Major recommendations include:
 - o Surface Artery southbound only
 - o Widening of Essex Street to 4 lanes
 - o New express bus loop
 - o Closing of Beach Street at Surface Artery

These proposed changes should be evaluated within the Cultural District context.

Transportation Issues and Objectives

The Cultural District will attract a variety of users, each with specific and differing needs for efficient transportation.

The theatregoer may be an infrequent visitor to the downtown area. There is a need to clarify orientation and circulation - get them to the most convenient parking garage and then to the theatre as pedestrians. Since their needs are primarily in the evening, capacity of parking, streets and transit is less of

an issue than understanding of the street network and security. We need to see if charter and school bus access is important and if so, what special provisions need to be made.

Downtown housing is an ideal use from a transportation standpoint. It promotes walk trips and reduces overall trips on transit and highways entering the city in the peak direction (although there is increased reverse commuting). The largest concern will be finding adequate overnight and daytime parking for residents at reasonable prices. We want to encourage permanent residents in downtown without exacting too high a penalty for storage of autos that are used infrequently.

Office users are the most demanding of transportation resources since they promote trips in the peak periods and in the peak direction. Encouraging public transportation use and peripheral parking is important.

Retail must be subdivided into convenience and regional; we will have both in the District. Convenience retail is primarily accessed by walkers and so has little transport demand. The most important transportation needs are available loading areas and good pedestrian access. Regional shopping requirements would expand the current Downtown Crossing area and may require additional off-street parking and off-peak transit. Regional shoppers also require good orientation of the street network and transit system.

Of course, the District cannot be looked at in isolation. In many ways, it is the heart of downtown Boston's transportation network. It ties together the Back Bay, Chinatown, Financial District, Government Center and South

Station areas. Improving the circulation and orientation of transportation in the Cultural District allows us to look at and begin to make improvements in downtown as a whole.

Transportation Goals and Objectives

Overall transportation objectives for the area can be summarized as follows:

Circulation

1. Expedite movement of vehicles from major points of entrance into downtown (e.g., Kneeland Street) to parking garages.
2. Create a more understandable street system that will facilitate orientation by users.
3. Identify and clear up congestion points.

Parking

1. Maximize joint use of facilities by various types of users.
2. Ensure that sufficient parking is available for non-office uses.
3. Prohibit on-street parking that has adverse impacts on traffic circulation.

Loading

1. Ensure sufficient off-street loading space is available for uses that require it.
2. Ensure that on-street loading does not impede traffic circulation.

Transit

1. Work with MBTA to structure late-night and other off-peak service to serve theatre, retail and housing users.
2. Work with MBTA to improve security/attractiveness of transit.
3. Improve transit information system so that infrequent users can better understand the system.

Pedestrian

1. Investigate expansion of Downtown Crossing.
2. Improve pedestrian access between theatres to parking garages and transit stations.

Transportation Analyses

Providing for the parking, loading, transit and pedestrian access needs of the Cultural District within an understandable street network requires a comprehensive look at the area's transportation. The following tasks will be undertaken.

Update Transportation Data

Assemble available data on trip-making characteristics, traffic counts, parking garage capacities, parking and loading regulations in the Midtown District.

Collect additional data as follows:

- o Traffic turning movement counts at key intersections
- o Occupancy of major parking garages at 11 a.m. and 6:30 p.m.
- o Field check of parking and loading zones
- o Field observation of parking, double parking, on-street loading, congestion points, etc.

Calculate Future Demand

Work closely with land use analysis in determining probable future development. Calculate transportation demand resulting from development in terms of vehicular traffic, transit trips, parking demand, etc. Demand will be subdivided by land use type, peak hour, midday and evening time periods. Based on current counts and survey data, distribute this traffic to appropriate point of entry into the system, destination in the District, parking garage and transit station and bus line.

Develop Future Networks

Work closely with the BRA and the City Transportation Department in developing alternative future traffic, parking and pedestrian networks. Factors used in developing networks include:

- o Past and current proposals by public agencies and private developers
- o An overall examination of the area's (and downtown Boston's) circulation system.

The types of changes examined will include street closings, street widenings, pedestrian streets, street direction changes, parking and loading regulation changes and/or enforcement priorities.

Analyze Future Networks

Assign future traffic to alternative traffic, parking, and pedestrian networks. Calculate level of service at key intersections. Estimate cost of implementation. Review findings with BRA and Transportation Department.

Future Transportation Plan

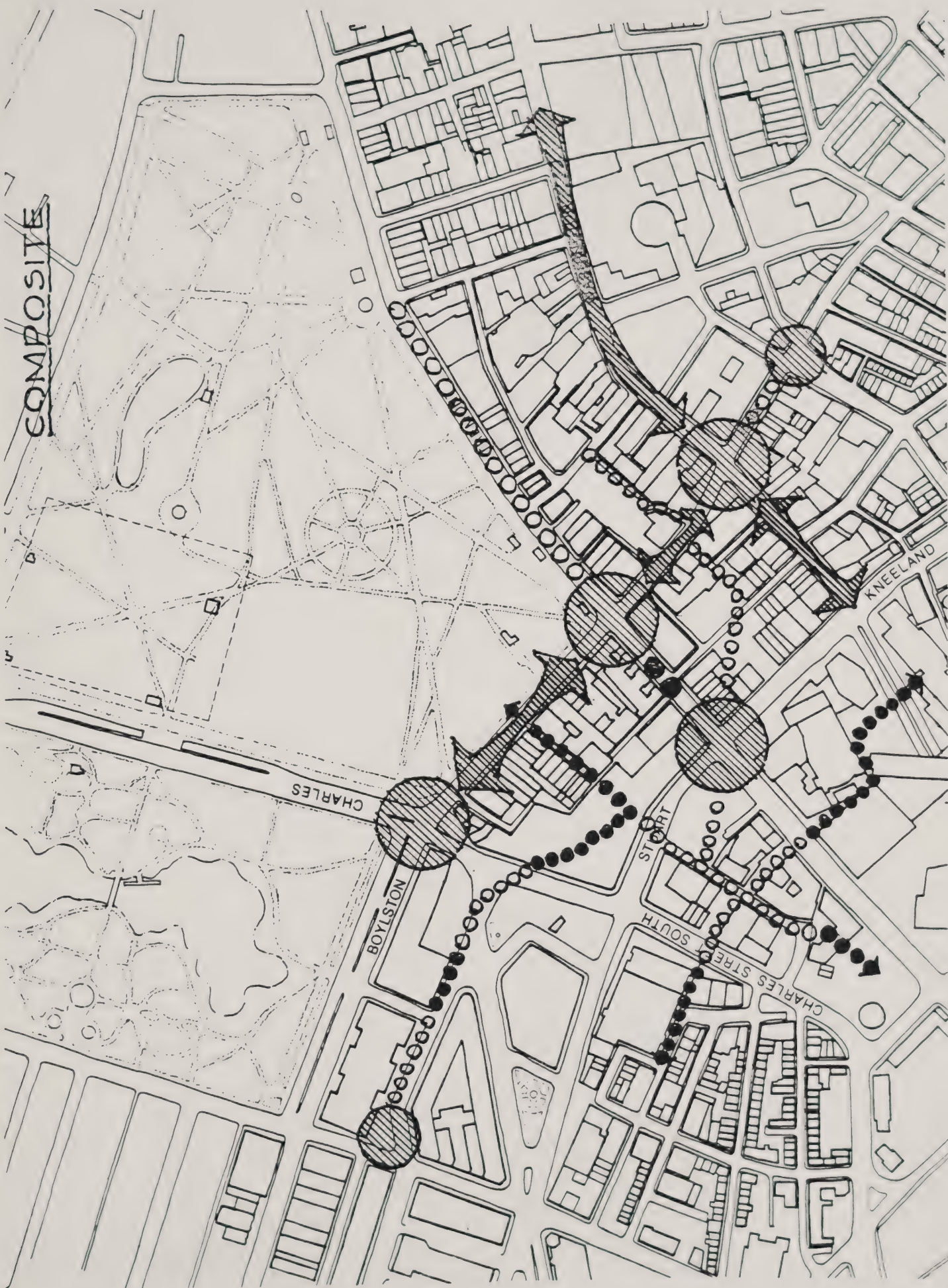
Develop, in concert with land use elements, a comprehensive plan for transportation in the District. Elements of the plan will include:

1. Street closings, widenings, direction changes, etc.
2. On-street parking and loading regulations and enforcement priorities.

3. An off-street parking and loading zone plan which may include new construction, special District requirements for new development, allocation of spaces for shoppers, theatregoers, etc.
4. A network of pedestrian circulation which would include sidewalk widening, auto-free zones, easements through new buildings, improved lighting, etc.
5. Signs for traffic, pedestrians, etc.
6. Transit improvements to include changes in bus routes, service changes, information and signs (worked out closely with the MBTA).



COMPOSITE



CHAPTER 4

IMPLEMENTATION

IMPLEMENTATION

Implementation Tools

The realization of the Cultural District will require the coordinated participation of the various levels of government, the business and cultural communities, and city residents in the preparation and implementation of a district plan. The Cultural District will consist of several components including cultural facilities and support uses, mixed use development with a major emphasis on housing, public space network and amenities, district management, and coordinated design. The accomplishment of these objectives, based on the Cultural District Plan, will necessitate the exploration of a variety of tools including zoning mechanisms such as the interim overlay planning district, special assessment district, design review controls, capital improvement program, public and private grants and private fundraising.

A major component of the Cultural District will be the development of new small and mid-sized theaters for local resident, non-profit performing groups. Several private developers have indicated a willingness to consider including performance space in new mixed-use developments. While cultural development enhances private development, non-profit theater organizations usually cannot afford to pay market rents for new theater space. A recent study of theater in Washington, DC, indicated that substantial incentives are necessary to create new affordable theater development. The city and state are analyzing its resources to determine the appropriate combination of incentives to stimulate the development of new performance space.

Cultural District Plan

The Cultural District Plan will be developed during the next year and a half with active public participation. The plan will outline city policy and provide a framework for district land use, design, development, and management.

Zoning

Zoning regulations will be used to achieve several objectives of the Cultural District. Height allowances will be designed to encourage developers to include needed cultural facilities in new mixed-use projects in the district or to contribute to a cultural district fund. Zoning will also be used to require desired ground floor uses in the district such as restaurants, cultural, family entertainment and certain retail uses. New permanent zoning for the Cultural District will be implemented as part of the Downtown IPOD (Interim Planning Overlay District) to reflect the Cultural District Plan's goals and objectives.

Midtown/Cultural District Interim Planning Overlay District (IPOD)

The Midtown/Cultural District IPOD will institute temporary zoning controls to prevent inappropriate new development while planning and re-zoning are in process. The IPOD controls will be based on interim planning standards and criteria that reflect the city's basic policies for development. The Midtown/Cultural District IPOD will reestablish height limits throughout the district. Most of the Cultural District will be included in an area with a height limit of 90-125'. This includes the areas along the Common and Public Garden and along Washington Street. Higher buildings will be allowed within specified areas, such as interiors of large blocks, after careful review.

Height incentives will be used to encourage the development of cultural facilities within new mixed use developments or financial support for cultural development and activity elsewhere in the district.

New Zoning

New zoning regulations will establish height and massing guidelines through a three-year community planning process. New zoning will link new development to the needs of local arts groups as determined through an assessment undertaken in conjunction with the Office of the Arts and Humanities. Linkages may take the form of cash contributions, joint ventures with local arts groups to develop cultural facilities, or contributions to a cultural facilities fund for on or off-site cultural facilities according to the Cultural District Plan.

The strength of the Boston economy, and the deeply rooted community support for the arts are on the side of making a plan for the Midtown/Cultural District a success. Such a plan will bring Boston closer to a network of cultural facilities and programs that would bring the arts to every resident of the city.

Design and Development Guidelines

Design and development guidelines for the Cultural District will reinforce the area's essential design character to insure that new buildings enhance the Cultural District's image. Design and development guidelines respond to issues of scale, relationship to historic buildings and spaces, wind, and shadows on public parks and streets. Architectural massing and facade designs which reflect and enhance Boston's and the District's unique

Special Assessment District

A Special Assessment District is a possible method of financing certain public improvements in the Cultural District. A special assessment is essentially an exercise of the municipal taxing power. Property owners would be assessed for improvements within the District based upon the degree to which the improvement benefits the assessed owner.

Public/Private Grants

A significant portion of the capital funds required to build proposed cultural facilities, and the operating expenses of these facilities will depend upon private foundation grants and fundraising. Public funds for cultural development are limited at all levels of government but several programs may be available to provide assistance.

Corporate support for the arts must be expanded in the city to provide support for the Cultural District. Presently, corporate support for the arts in Boston does not compare favorably to other cities of a similar size. Corporate support currently accounts for 1.8 percent of the combined operating budgets of arts groups in Boston, compared to 4 percent in San Francisco, 10 percent in Houston, and 14.6 percent in Minneapolis.

Real Estate Tax Reduction

A real estate tax reduction or abatement program is a possible technique to assist the for profit commercial theaters in meeting high production costs that presently leave the major houses dark for extended periods. A program could be designed to provide property tax relief based upon the number of days during the season that a commercial theater is lit; thus providing an incentive for booking theater productions. A local ordinance and state legislation may be necessary to implement such a program.

Cultural District Management/Trust Fund Task Force

The structure of overall management of the District will be determined by a management task force. The particular mandate of this group will be to research, define and finally recommend a comprehensive management plan to address all aspects of the District.

To ensure the participation of all those affected by the District, this task force will include representatives from the following groups:

Elected officials - City and State

The Vault

Performing and visual arts organizations

Neighborhood associations

Corporation Council - City

BRA staff

OAH staff

Convention and Visitors Bureau

Property owners

Arts service organizations

This group will be limited to 20 members. A smaller steering committee of not more than 7 members will be formed to act as the core working group of the task force under the direction of an expert in the area of cultural district management. The task force's work will commence immediately and will require 6 months to complete.

Models for successful plans exist in other cities, most notably, Dallas, Denver, Pittsburgh and San Diego. The Dallas model is particularly useful as it applies to a district plan similar to Boston's and has been in force for over eight years.

The Dallas Cultural District model provides for the creation of three management entities which share a common staff. The three entities, incorporated as legal trusts, respond to the three major areas of concern in the District:

1. Non-profit, tax-exempt trust: with strong public and private sector participation to set priorities and to oversee and ensure the financial stability of the District.
2. Non-profit, taxable corporation: to promote, maintain and operate facilities and activities in the District with a board made up of property owners and ex officio city representatives.
3. Non-profit, tax-exempt fund: a "Friends of the District" organization.

The task force will look to this and other models to determine the most appropriate structure for Boston.

Examples From Other Cities

Many cities in the nation have had experience with the development of cultural facilities in private mixed-use development. A recent publication of the Urban Land Institute entitled "Cultural Facilities in Mixed-Use Developments" presents a number of indepth case studies from around the country. Although each community has its own unique circumstances and cultural needs, they represent an important resource in the development of strategies for Boston's Cultural District. Several of these case studies are summarized below.

Dallas Arts District

The Dallas Arts District comprises 17 blocks at the north end of downtown. A 1983 city ordinance established the district as a planned development district and imposed design guidelines regulating height and setback, ground floor uses, and facade treatment.

The district will include a number of cultural facilities when completed at the end of the century including the Dallas Museum of Arts, Morton H. Meyerson Symphony Center, a playhouse for the Dallas Theater Center, LTV Center, and a high school for the arts. Office, hotel, and retail space will also be included in the district. The district is being developed by a variety of property owners according to a master plan prepared by Sasaki Associates for the Dallas Arts Consortium, a voluntary organization of property owners. The masterplan envisions a mixed-use district with district-wide visual themes and a well-planned pedestrian environment. A strong district management structure has been established that consists of three separate organizations; one to handle business matters such as maintenance and leasing, a second to

make and implement policy and promote the district and its activities, and the third which is constituted as a membership organization to provide a forum to discuss district issues.

California Plaza at Bunker Hill, Los Angeles

California Plaza is an 11-acre project within the Bunker Hill Redevelopment area, at the northeast edge of downtown. The \$1.2 billion project will have a major cultural component including the recently opened Museum of Contemporary Art, and the Bella Levitsky Dance Gallery. California Plaza is a multi-phased joint project of the Los Angeles Community Development Agency and Bunker Hill Associates, a partnership including Metropolitan Structures, Cadillac Fairview, Shapell Industries, and Goldrich and Vest. The Museum was paid for by the developer and the developer will partially subsidize the ongoing operation of the museum, based on a formula tied to attendance. The participating arts organizations collaborated with the redevelopment agency during bidding and negotiation with developers, indicating the importance the agency attached to a cultural presence in order to compensate for the sites relative isolation from the commercial district.

Downtown Cultural District, Pittsburgh

The Pittsburgh Cultural District is a 12-block mixed-use development area adjacent to downtown. The District is a public/private venture, spearheaded by the Howard Heinz Foundation and reinforced by the city of Pittsburgh and Alleghany County, designed to encourage the development of new cultural facilities to aid existing and emerging arts groups. The District will include 2-3 million square feet of new residential, hotel, and office uses by the year 2000. The new 2,800-seat Benedum Center for the Performing Arts, a renova-

tion of the 60-year old Stanley Theater, will complement the existing Heinz Hall and provide a new home for the Pittsburgh Opera, Ballet Theater, Civic Light Opera, and Dance Council, as well as for touring Broadway shows. Eventually, the district will contain more than 7,800 seats in five or more theaters, and create an "opportunity district" for more commercial, entertainment, and residential development. Benedum Center and the other theaters will receive funding from the area's commercial office development through a new public/private institution, the Pittsburgh Trust for Cultural Resources. The developer of the \$200 million Allegheny International Office Complex will pay the trust a fixed payment of \$250,000 per year plus 5 percent of the projects annual net cash flow over an agreed upon base amount.

Horton Plaza, San Diego

Horton Plaza is an 11-acre mixed-use development in downtown San Diego which will include a major regional shopping center (412,000 square feet) plus four major department stores (420,000 sq.ft.). The developer is also including two theaters with a combined capacity of 775 seats; a 546 fixed-seat main theater and a 250 flexible seat black box. The developer is constructing the theater shells, which total 34,000 square feet and are situated below the project's plaza. The city, through the Center City Development Corporation, will complete the theaters and lease them from the developer for \$1 a year for a period of 30 years. The Center City Development Corporation has allocated \$200,000 to cover potential operation deficits during initial years. A portion of the transient occupancy tax generated from the Horton Plaza Hotel development may be used to fund any subsequent operating deficits.

Museum of Modern Art, New York

The Museum of Modern Art financed a major museum expansion (160,000 square feet) through the sale of air-rights above adjacent property for \$17 million. This transaction provided the site for a \$55.7 million residential condominium development in a 52-story tower. The City and State passed legislation creating the Trust for Cultural Resources which received the air-rights money to protect the museums tax-exempt status. The museum also receives an operating subsidy, through the trust, from payments in lieu of taxes from the developed property, and from unit owners when condominium units are sold.

Mid-town Improvement Area
Development Sites

1. Park Plaza
Owner - City of Boston, multiple private ownership
Developer - not available
Architect - not available
Proposed uses - residential, retail, cultural
Status - development kit in progress
2. Parcel C-2
Owner - BRA
Developer - Louis Cohen
Architect - August Associates
Proposed uses - residential, office or retail
Status - tentatively designated
3. Don Bosco
Owner - BRA, Salesians
Developer - Salesians with the Centennial Group
Architect - Woo & Williams
Proposed uses - residential, office, retail
Status - tentatively designated
4. Parcel P-7
Owner - BRA
Developer - Theater Plaza Associates
Architect - Shepley, Bulfinch, Richardson, Abbott
Proposed uses - restaurant, office, restaurant
Status - tentatively designated
5. Commonwealth Center (4 parcels)
Owner - F.D. Rich, others including BRA
Developer - F.D. Rich
Architect - The Architects Collaborative
Proposed uses - office, retail, residential
Status -
6. Hayward Place
Owner - City of Boston
Developer - Mondev
Architect - John T. Olson Architects & Planners
Proposed uses - office, retail
Status - under review
7. 67 Kingston Street
Owner - Boston Edison Co.
Developer - Boston Edison Co.
Architect - C. E. Maguire, Inc.
Proposed uses - Sub-station expansion
Status - under review

8. Kingston-Bedford Garage
Owner - City of Boston
Developer - not available
Architect - not available
Proposed uses - office, retail, residential, hotel
Status - competition underway
9. 110 Tremont
Owner - Max Kargman
Developer - Tremont One Associates
Architect - Childs, Bertman, Tseckares & Casendino, Inc.
Proposed uses - office, retail
Status - under review
10. Parkside East
Owner - not available
Developer - not available
Architect - not available
Proposed uses - residential, retail
Status - no proposal
11. Parkside West
Owner - Tremont One Associates
Developer - Tremont One Associates
Architect - Cannon Yan Associates & Piatt Associates
Proposed uses - residential, retail
Status - Board of Appeal approved
12. Keith Block (4 parcels)
Owner - F. D. Rich, Hall & Blue
Developer - not available
Architect - not available
Proposed uses - office, residential, retail
Status -
13. Tremont Temple
Owner - not available
Developer - not available
Architect -
Proposed uses - office, residential, hotel, retail
Status - no proposal
14. 245 Tremont Street
Owner - F. Sawyer
Status - no proposal
15. Gary Theater Lot
Owner - Commonwealth of Massachusetts
Status - no proposal
16. 86 Warrenton Street
Owner - Boston Edison Co.
Status - no proposal

17. 146 Boylston Street
Owner - White Fund
Developer - not available
Architect - not available
Proposed uses - not available
Status - development kit list in progress
18. Corner Essex and Harrison (2 parcels)
Owner - S. B. Gottlieb, J. Magaletta
Status - no proposals
19. YMCU site (4 parcels)
Owner - YMCU, other private ownership
Developer - not available
Architect - Stahl, Associates
Proposed uses - new YMCU facilities, office
Status - no proposal
20. Hinge Block South (multiple parcels)
Owner - multiple ownership including BRA
Status - no proposal
21. Hinge Block North (multiple parcels)
Owner - multiple ownership including BRA
Status - no proposal

CHAPTER 5

PLANNING PROCESS

PLANNING PROCESS

The success of the Cultural District will require the continued participation and support of the arts community in Boston and the region, the numerous governmental agencies at the local, state and national levels, the private sector, and the residents of the District and the city. The development and implementation of the Cultural District Plan will involve all the above groups through a citizen participation process. A series of meetings, workshops, hearings, surveys, and newsletters will insure widespread knowledge of and participation in the process.

The public participation process will begin with several public meetings in order to present the Cultural District concept, gather public comment and ideas and to identify those interested in participating in the process.

After the public meetings, a series of preliminary planning studies will be undertaken on a number of subjects including general land use, district design, cultural facilities (visual and performing arts) transportation and Cultural District administration. The results of these studies, together with the citizen's comments from the public meetings will be compiled into a preliminary Cultural District report. This report will serve as the basis for the continuation of the planning process.

In the summer a community planning advisory committee will be formed and a meeting schedule announced. Widespread public participation will be encouraged through the advisory committee and sub-committees established to explore particular aspects of the Cultural District. A list of community groups concerned with Cultural District planning and development follows.

In the Fall of 1987 a special Cultural District public space design process will be initiated with the assistance of funding from the National Endowment for the Arts. Selected local public space designers and artists will participate in a design session to develop ideas for public space design in the district including guidelines for public space improvements and public art.

Midtown/Cultural District
Community Groups

Neighborhood Groups:

- Bay Village Neighborhood Association
- Boston Theater District Association
- Chinatown/South Cove Neighborhood Council
- Downtown Crossing Association
- Friends of the Common
- Greater Boston Chamber of Commerce - Center City Task Force
- Park Plaza Civic Advisory Committee

Arts Groups:

- Artists Foundation
- ARTS/Boston
- Boston New Music Forum
- Boston Resident Theater Alliance
- Chinese Culture Institute
- Dance Umbrella of Boston
- League of Boston Theaters
- Massachusetts Council on the Arts and Humanities
- Massachusetts Cultural Alliance
- Gallery Owners - commercial/membership

Special Studies

The development of the Cultural District Plan will include special studies of various key elements of the Cultural District including urban design, land use, transportation, cultural facilities, and district administration. The studies will be undertaken with the participation of citizen groups and with the assistance of consultants, if necessary. Information generated from the special studies and the public participation process will provide the basis for the preliminary Cultural District Plan.

1. District Design

The Boston Redevelopment Authority staff will prepare district design guidelines for building massing, facade design, and public space design. Architectural consultants will also be used for this study to assist the BRA in examining existing district patterns and building character. From this analysis will be derived a design theme for the Cultural District and architectural guidelines for new development.

A landscape architectural firm, to be selected, will assist BRA staff prepare a public space landscape plan for the Cultural District. The plan will include an interconnected pedestrian system, interior and exterior public gathering spaces at key locations, and a coordinated streetscape scheme (paving, lighting, street furniture and signs.)

2. General Land Use

A land use plan will be developed for the District which identifies the concentration and mixture of uses necessary to establish the area as a major center for cultural and leisure-time activities. A mixture of housing, retail, office, and cultural uses will be encouraged with particular emphasis on ground floor arts-related and support uses such as art galleries, art supply stores, restaurants, cabarets and nightclubs.

3. Performance Facilities

In order to expand upon the Performing Arts Needs Assessment undertaken during 1985-86 by the Boston cultural community, a more in depth survey of the space needs of individual artists and arts organization will be undertaken. The study will also attempt to discover the problems faced by artists and arts organizations in locating, funding, and using space for

cultural activities. This study will entail hundreds of interviews of artists and representatives of arts organizations. Consultant Eric Presner who directed the Artspace Study for Chicago, will assist the Office of Arts and Humanities in framing and evaluating the survey and will recommend community participation techniques.

As a significant number of Boston performing groups currently have no consistent, reliable and affordable access to performance, rehearsal and office space, these studies will ascertain specifications for facilities which would sufficiently accommodate the groups' needs. Brannigan-Lorelli Associates, Inc. will assist the city in this effort.

Since 1963, Brannigan-Lorelli Associates, Inc. has conducted dozens of theater study projects for a wide range of clients, including architects, arts councils, developers, foundations, performing arts centers, and theater owners.

4. Visual Arts Facilities

The Cultural District provides the opportunity to serve the needs of at least two important segments of the visual arts community. Art galleries which are being priced out of current locations could relocate in the Cultural District. As well, downtown exhibit space for the Museum of Fine Arts, Institute of Contemporary Art, and other art museums would be desirable. The Office of the Arts and Humanities will conduct a survey of the needs and opportunities of the visual arts. A consultant will be engaged to assist in developing guidelines for exhibit space and other associated facilities including an International Film Cinema.

5. Transportation

The firm of Tippetts-Abbetts-McCarthy-Stratton (TAMS) will assist BRA staff in undertaking a transportation study of the Cultural District and the surrounding area. The study will identify traffic, parking, servicing, and public transportation problems and solutions as the basis of a plan for transportation improvements and guidelines for development.

6. Administration

The Office of Arts and Humanities will lead a process to frame the administrative program for the Cultural District. It is envisioned that an administrative entity will be responsible for management of a trust fund, coordination of cultural facilities operations, maintenance and programming of public space, and Cultural District promotion.

In order to assess the current state of the performing arts in Boston, ARTS/Boston and the Office of the Arts and Humanities will conduct a comprehensive study of the various issues currently facing the performing arts in the Greater Boston area. This analysis will focus on the industry's audiences, organizations, funding, economic and development impacts, and facilities in hopes of gaining greater insight into the contributions and opportunities of the performing arts in Boston.

Other financial considerations undertaken in this study include the economic and development impacts of the performing arts community on the City of Boston as a whole. In addition to the immediate impacts, such as employment of artists and generation of entertainment revenue, less direct impacts resulting from the presence of an active performing arts sector will be identified.

Cultural District Process:

- April - May
 - o Public announcement, public process initiated
 - o Public meetings (1 daytime/1 evening; more if needed) to gather community comment, ideas
- May - July
 - o undertaking of preliminary planning studies on:
 - District Land Use and Design
 - Housing and Resident Services and Facilities
 - Visual Arts Facilities
 - Performing Arts Facilities
 - Transportation
 - Cultural District Administrationto be compiled into preliminary report with citizens' comments from public meetings
- July
 - o release of preliminary report to serve as basis for continuation of planning process
 - o announcement of structure and schedule for continuing planning process
- Fall '87/Spring '88
 - o Cultural District Public Space Design Session:
(National Endowment for the Arts grant pending)
 - o Phase 1 Fall '87 - simple competition to determine session participants
 - o Phase 2 Spring '88 - design session to gather ideas from local public space designers and artists regarding Cultural District public space design; public presentations during course of design session; ideas to be compiled into booklet and set of guidelines for public space improvements and public art.

CHAPTER 6

BACKGROUND INFORMATION

Performing Arts Groups

Actor's Workshop Theater Training Institute

The Actor's Workshop Theater Training Institute, Inc., (established in 1956), New England's first professional theater school, continues to train in the acting craft, personal improvement and betterment of communication skills. Settled on Boylston Street in the heart of the "Theater District", it remains to prepare aspiring Bostonians for stage, film and television.

Boston Camerata

Since 1954, the Boston Camerata's activities have grown to include teaching, research, publication and internationally acclaimed performances and recordings. The ensemble combines historical accuracy and professional performance standards in their presentations of Mediaeval, Renaissance and early Baroque music.

Formerly associated with the Boston Museum of Fine Arts, in 1975 the Boston Camerata became an independent, non-profit organization. The Camerata's Boston area performances include a four program subscription series which have been held in five rented spaces in the past five years alone. This season, the Boston Camerata will hold its performances in Jordan Hall at the New England Conservatory and Harvard's Sanders Theater.

"BOSTON CAMERATA NEVER BETTER...among the
city's brightest entertainments..."

The Boston Globe

Boston Youth Theater

"Professional", "energetic", "hopeful", "youthful" are adjectives often used to describe the Boston Youth Theater. Drawing together Boston teenagers from all races and backgrounds, the BYT positively channels their energy into projects expressing hope and providing role models for their generation. Through the discipline of theater, many have undergone profound personal growth and discovery. BYT's year-long program of workshops and performances provide young Bostonians with increased opportunities in the performing arts.

"Boston Youth Theater is youthful energy channelled positively into the expression of a generation."

Collage

Collage is Boston's pioneering new music chamber ensemble. The performers are dedicated to commissioning for and presenting contemporary works to Boston audiences. Throughout its 14 year history, Collage has sought to foster creative exchange and discovery between composer, performer and concert-goer. The greater part of their work is presented in annual Boston concerts. National and international tours, publication of a new music bulletin, educational programs, radio and television broadcasts comprise the group's other activities. This year's performances will be presented at Edward Pickman Hall, Longy School of Music.

"This is a group of spirited individuals with a firm commitment to contemporary music. Boston is fortunate to have them."

Seiji Ozawa

Concert Dance Company

Since its founding in 1967, Concert Dance, contemporary dance repertory company, has presented major choreographic commissions and collaborations of twentieth century work. Additional activities are national tours and educational programs. After appearing in several local performance spaces, the company has no consistent residence this season.

"Concert Dance looked fabulous...These are the most polished and professional modern dancers in Boston."

The Boston Globe

Greater Boston Youth Symphony Orchestra

The Greater Boston Youth Symphony Orchestra provides young area musicians with the opportunity for personal and artistic growth through participation in a professional music environment. Now in its 29th season, the GBYSO continues to encourage musical development and understanding in elementary to high school students and their communities. Composed of three orchestras - Senior, Repertory and Chamber - and a String Training ensemble for musically promising minority students, a percussion ensemble and chamber music groups, the GBYSO has 215 members. They have represented Boston at half a dozen performance sites in Boston (since 1981), West Germany, Montreal, Paris, Austria, Hungary and Yugoslavia. Their current homebase is the Boston University School for the Arts.

"The high school students composing the Greater Boston Youth Symphony's personnel are an amazing group. Their enthusiasm is high, their dedication rapt, their talent considerable. Even with annual changes in the ranks, a sense of consistency prevails."

The Boston Globe

Impulse Dance Company

Jazz, rhythm, humor, theater, dance. Ever since Impulse Dance's inception in 1974, this contemporary jazz dance company has been touring daring, provocative repertory to stages nationwide. Twice a year Boston audiences are treated to a dance performance series. Educational programs in movement, composition and the history of jazz styles are also offered. The Company services the community with dance classes, workshops and lecture demonstrations. Because they lack a permanent base, Impulse has been forced to rent five performing spaces since 1981. For the fourth consecutive year, they will adapt their profoundly sensitive movements to the Strand Theatre stage.

"...[Impulse] emphatically reminds one that jazz dancing means to reach beyond the flashy technique, the loose hips and high-kicks, to touch the gut level of joy and sorrow."

Contemporary Dance News

John Oliver Chorale

The internationally renowned John Oliver Chorale is in its tenth season of performing great works from Western choral tradition. Under the direction of founder, John Oliver, the Chorale has become one of the nation's foremost ensembles of its kind. This season the Chorale will fill Jordan Hall with sensitive, rich and colorful music.

"...not only is this an ensemble of de luxe quality it can also boast a number of individual voices that are quite striking in range, color, strength and beauty."

The Boston Globe

Ramon de los Reyes Spanish Dance Theater

The Ramon de los Reyes Spanish Dance Theater, Inc., was established in 1975 for the purpose of dance education and performance. It has evolved into an integral Spanish-American cultural link. The repertoire consists of authentic dances from Central and South America and new choreographies combining dance, poetry, theater, photography and puppets. The Theater has the honor of serving as the official representative of the Spanish government in Boston. The organizations educational outreach program includes instruction, mini-concerts, lecture demonstrations and video production for cable.

"[Ramon de los Reyes Spanish Dance Theater] was in splendid form in ensemble work, bringing grace and magnetism to the fireworks of flamenco."

The Boston Herald

Danny Sloan Dance Company

The Danny Sloan Dance Company, a Jazz/Gospel company, performs the works of its namesake and artistic director and national choreographers. They have performed in half a dozen spaces in the last five years. This season's performances will be presented at Northeastern University Theater, the Strand Theatre, New England Life Hall and John Hancock Hall Auditorium.

Beth Soll & Company

Beth Soll & Co. is entering its tenth year of presenting innovative dance and choreography to Boston. Under the artistic direction of Beth Soll, the company promotes modern dance through performances, lectures, and workshops. They have received national acclaim. Last season included a contribution to the Statue of Liberty Celebration in New York City. Despite their success, the company has had to rent more than a dozen spaces for their Boston performances since 1981.

"...some of the most provocative, entertaining and deeply thoughtful [dances] being created...Her work, a fascinating blend of the new and the old, the avant-garde and the classical, has won her five grants from the National Endowment for the Arts."

David Wilck, The Christian Science Monitor

Stage Company of Boston

The Stage Company of Boston, Inc., one of the city's newer arts producing organization, begins its second season showcasing Boston playwrights, directors, actors, theater artists, designers and visual art exhibits. Stage Company springs from Boston's cultural renaissance. Their primary objective is community development through performing and visual arts as the educational and cultural vehicles. The Stage Company actively seeks community participation in the arts through work with the Boston school system and an innovative program of interpreting each performance in sign language. This season, the Stage company's four major performances will be held at the Paramount Penthouse Theater in Boston's South End.

"The way to Boston's heart is through the arts."

The Stage Company of Boston

Studio Red Top

Women jazz musicians; that is the focus of Studio Red Top. Founder and director, Cathy Lee, began SRT in 1978 to promote appreciation of jazz and employment for local women musicians. SRT has occupied two permanent performance spaces in Boston. Both were sold to private real estate developers, leaving SRT to migrate to a dozen different spaces in the past five years. The lack of a permanent residence has severely hampered the development of a consistent audience base and altered the schedule of weekly concerts. For the 1987 season the greater part of SRT presentations will be held at the Villa Victoria Cultural Center in Boston's South End.

"What Cathy Lee and her dedicated staff lack in fancy trapping, however, is consistently offset with quality shows."

The Boston Globe

TheaterWorks

TheaterWorks was established in 1980 as a performing company to produce contemporary plays and provocative interpretations of classic literature. Suffolk University is the latest venue on a list of a half dozen Boston performing spaces the group has used since 1981. TheaterWorks' image-based, body-centered approach to acting has been incorporated into many collaborative works which fuse the visual arts, poetry and music on stage. TheaterWorks actively pursues the philosophy of the interactive process in theater.

"Tim McDonough...actor, director, teacher, and cofounder of the TheaterWorks company; through his astonishing command of different acting styles and his commitment to fresh scripts and concepts, he has enlightened audiences by stretching the theater in exciting new directions."

The New England Theatre Conference
Regional Citation

Women In Theater Festival

March 1987 marks the third annual Women In Theater Festival, to be held at Suffolk University and Northeastern University. The five-day festival features an international array of performers and panelists, chosen from numerous applicants to represent the breadth and depth of women's work and issues in theater. The Women In Theater Festival works year-round to provide a forum for a diversity of women's work in theater and stimulate thoughts, discussion and further work. They achieve this through a nationally distributed Women In Theater Festival Resource Guide, production of theater events and highlighted by the Festival. The organization has yet to find a suitable performance space. Of particular concern to them is the lack of spaces with wheelchair accessibility.

"Kudos to the organizers of the Boston Women's Theater Festival, who showcased, in a fittingly festive atmosphere, a considerable amount of local and imported talent during five days of panels and performances at the Boston Shakespeare Company Theater. The event attracted capacity crowds and should have no trouble becoming an annual affair."

The Tab

Boston Performing Groups Presently Without Permanent Space

Over 50 of Boston's performing groups lack reliable access to performance, studio and/or office space. These organizations, many of which are internationally acclaimed, are listed below in three categories: music, theater and dance. More detailed information about selected groups follows this list.

MUSIC

Boston Camerata

33rd season

Since 1954 the Boston Camerata's activities have included teaching, research, publication and internationally acclaimed performances and recordings. It combines historical accuracy and professional standards in their presentation of Medieval, Renaissance and early Baroque music. The Boston Camerata's performances have been held in 5 rented spaces in the past five years. This season the performances will be held at Jordan Hall and Sander's Theater.

American Vocal Arts Ensemble

10th season

Processional vocal ensemble which tours throughout northeast and greater Boston area.

Boston Concert Opera

11th season

Opera - all forms, classic and contemporary. The group performs four operas a year and audiences include senior citizens and handicapped persons and has the largest program in the City.

Boston Early Music Festival

6 season

Biennial event as of 1981 - week of events. In 1986 performed regular concert season. Music up to Beethoven, 16-18 Century. Thirty-three member orchestra and showcase for best talent.

Boston Musical Viva

19 season

Chamber music group dedicated to contemporary idioms; concerts, stagework, multi-media.

Boston Orchestra and Chorale

10 season

Multi-racial group, focus on Black Spirituals.

Civic Symphony Orchestra

62nd season

Three concerts a year with symphonic music, 18th, 19th 20th Century, as well as contemporary music performed at Jordan Hall. A Pops Program at Sonesta Hotel.

Collage

14th season

Promotes new music through performance, recording and commission.

Command Performances

4th season

Affiliation of local professional singers, sing selections from classical repertory. Command Performances is a touring opera company dedicated to using best of Boston singers and high quality opera productions.

Commonwealth Chamber Players

8th season

Since 1979 (corporate entity) (philanthropy). Performing concerts in prisons and schools for the past five years. Professional string chamber music organization with fifteen concerts per year.

Commonwealth Symphony and Chorale

1st season

Classical orchestral and/or chorale.

Dinosaur Annex Music Ensemble

12th season

New music, commission and showcase work for national/international caliber composers.

Greater Boston Youth Symphony

29th season

Professional training orchestra for promising young musicians.

Metropolitan Wind Symphony

New Voices

3rd season

New American plays - development theater. Have space through Boston Shakespeare Company).

Nuclassix 3rd season

Premier works by local composers at each concert. (Chamber music format).
90% new music.

Performers Ensemble

8th season

Small, independent theater group stages original new work and classics.

Parkway Concert Orchestra

42nd season

Boston "Pops" type repertory, light classical showtunes, etc.

Sinfonova 3rd season

Baroque Contemporary 21-member orchestra and soloists; special guests, etc.

Studio Red Top

4th season

Agency that produces concerts of national/international caliber women jazz artists.

John Oliver Chorale

10th season

Chorale music of the 18th, 19th and 20th Century from the great choral tradition led by John Oliver.

THEATRE

Actor's Workshop

31st season

Day and evening classes certificate program for adults and children in acting, speech, TV, stage - 600 people served.

Boston Theater Group

7th season

Collective generating new work for the stage, tours extensively in the State.

Boston Village Gamelan

8th season

Full orchestra performing traditional Javanese music and dance.

Women in Theater Festival

6th season

Annual festival showcasing the work of women playwrights and performers.

Boston Youth Theater

8th season

Year-long workshops produce one annual stage event written by and performed by Boston teenagers.

Metro Area Theater Arts Groups

8th season

Community theater presenting one show annually - repertory is chosen from existing major works.

City Stage Company

10th season

Small theater company performing works from traditional repertory.

Streetfeet

Theaterworks

10 season

Performing company produce and create new works.

Triangle Theater Company

8th season

Only gay theater company; perform full range of gay and lesbian experience in literature and support work of gay and lesbian artists.

DANCE

Concert Dance Company of Boston

15th season

Professional ensemble performing repertory of nationally/internationally known choreography.

Copley Square Ballet

7th season

School-based company doing educational programming; perform works of artistic director and other local choreographers.

Dancearts

6th season

Small ensemble performing works of artistic director.

Dance Collective

12th season

Collective of five choreographers who, with additional dancers, perform each other's work.

MTCD/A/032687/56

Mirage, Inc. Mime Theater

Gold Studio III

4th season

Tap, modern studio - promising students, perform nationally and compete in national awards show.

Danceworks

10th season

Ensemble performs work of Artistic Director and tours regionally - modern.

Expansions Dance Company

10th season

Jazz/gospel company perform works of founder and present artistic director.

Impulse Dance Company

10th season

Jazz company performs work of international choreographers and company's artistic director.

MJT Dance Company

15th season

Modern repertory company performs work of local choreographers and artistic director.

Jeanette Neil Dance Company

7th season

Jazz Dance Studio

North Atlantic Dancarts

6th season

Ballet company performs work of artistic director and local choreographers, works very closely with Boston public schools.

Betty Fain Dancers

6th season

Small modern company performs work of artistic director.

MTCD/A/032687/57

Ramon de los Reyes Spanish Dance Theater 11th season
Traditional Spanish Dance Company.

Danny Sloan Dance Company 12th season
Jazz/Gospel company performs work of artistic director and national choreographers.

Beth Soll and Company 10th season
Internationally respected modern company performs work of artistic director.

Cultural Facilities/City Neighborhoods

The Cultural District will function as the center or focus of a city-wide cultural facilities network. Neighborhood cultural facilities and activities provide opportunities for the city's youth, in particular, to develop their creative skills. Community halls, neighborhood centers, dance schools, church and fraternal halls and branch libraries all provide sites for young people to perform and display their talent. In addition, major neighborhood cultural facilities such as the Strand Theater in Dorchester, and the Charlestown Working Theater make professional performances easily accessible to neighborhood residents. The Cultural District will provide long-term support and opportunities for developing neighborhood talent by providing a center for local resident companies. A list of cultural facilities and groups by city neighborhood follows:

I. Dorchester

- o Harriet McCormack Center for the Arts (Strand Theater) - 543 Columbia Road
- o Whiton Hall - 38 Center Street (Used by performing groups)
- o Pierce Building - Artists live/work space
- o Uphams Corner Arts Center (proposed)

- o BPL Branch Libraries: 690 Adams Street
690 Washington Street
1520 Dorchester Avenue
27 Richmond Street
100 Hazelton Street
500 Columbia Road
- o Wm. E. Reed Auditorium, Prince Hall Masonic Temple - used for performances by community groups

II. Charlestown

- o Charlestown Working Theater - 442 Bunker Hill Avenue
- o Charlestown BPL Branch 179 Main Street

III. Jamaica Plain

- o Multi-cultural Arts Center (scheduled to open in late March)
- o Eliot Hall - 7 Eliot Street (Used by Footlight Club, also for dance recitals, etc.)
- o Theater Workshop Boston - 83 Elm Street
- o Kookaburra's Coffee House (folk/country groups) - 131 Green Street
- o First Church of Jamaica Plain - Center & Eliot. Is used for musical performances also.
- o Connolly BPL Branch Library - 433 Centre Street

IV. South End

- o Boston Center for the Arts (539 to 551 Tremont Street), is the center of a large number of performing arts companies. The Center leased from the BRA and rehabbed buildings at the above addresses. Most recently, two other buildings were completed for condos at market rates except for a set aside of nine work/live studios for artists within Section 8 income limits.
 - Mills Gallery - 549 Tremont Street
 - Cyclorama - 539 Tremont Street
 - Gallery Boston
 - National Theater (vacant)
 - New Ehrlich Theater - 551 Tremont Street
 - Just Around the Corner Theater - 551 Tremont Street
 - Boston Ballet - 553 Tremont Street
 - St. Cloud/Mystic Bridge Buildings-Condos, with 9 artists' subsidized live/work spaces
 - City Stage Company - 557 Tremont Street
 - Boston Youth Theater - 19 Clarendon Street

- o Piano Craft Guild - 791 Tremont Street - live/work space for artists; performing areas and gallery; also 168 low- and moderate-income rental units
- o BRA Community Music Center - 48 Warren Avenue
- o Centre Theater - 686 Washington Street
- o Paramount Penthouse Theater - 58 Berkeley Street
- o Cauldron Experimental Theater - 22 Randolph Street

V. Roxbury/Dudley

- o Elma Lewis School of Fine Arts - 122 Elm Hill Avenue
- o Museum of the National Center for Afro-American Artists - 300 Walnut Avenue
- o Roxbury Center for Performing Arts - 1029 Blue Hill Avenue

BLP Branches at: Dudley - 65 Warren Street
 Egleston Square - 2044 Columbus Avenue
 Grove Hall - 5 Crawford
 Parker Hill - 1497 Tremont

VI. South Boston

- o SOBET (Southie's Off-Broadway Ensemble Theater) group - uses Tynan Community School and other locations for performances
- o Fort Point Arts Community - 249 A Street
- o Fort Point Channel artists' work/live units
- o Artists' Foundation - 110 Broad Street
- o Mobius Theater Group - 354 Congress Street

BPL Branches: 646 East Broadway
 1226 Columbia Road

VII. Mission Hill

- o Mission Hill Theater (auditorium) Mass. College of Art - 621 Huntington Avenue
- Galleries: Trustman Gallery, Simmons College - 300 The Fenway,
 North Hall Gallery, Mass. College of Art - 621 Huntington Avenue
- o Parker Street Artists' Housing (proposed)
- o St. Alphonsus Theater (rehabilitation)
- o Parker Hill BPL Branch - 1497 Tremont Street

VIII. Huntington Avenue/Fenway

- o Museum of Fine Arts - 465 Huntington Avenue (some live musical performances also)
- o Isabella Stuart Gardner Museum - 280 The Fenway
- o Weelock (College) Family Theater - 180 The Riverway
- o Boston University Theater: Huntington Theater Company - 264 Huntington Avenue
- o Symphony Hall - 301 Massachusetts Avenue
- o Jordan Hall (New England Conservatory) - 290 Huntington Avenue
- o Alumnae Theater (Northeastern) - 360 Huntington Avenue
- o Boston Lyric Opera - 102 The Fenway
- o Boston Film - Video Foundation Workshops - 1126 Boylston Street

IX. Back Bay

- o Institute of Contemporary Art - 955 Boylston Street
- o Berklee Performance Center - 136 Mass. Avenue
- o Art Galleries clustered along Newbury Street - too numerous to identify individually
- o St. Botolph Street Theater - 52 St. Botolph Street
- o Theater Loft - 811 Boylston Street
- o American Preview Stage - 755 Boylston Street
- o YWCA Auditorium (used by various groups) - 140 Clarendon Street
- o Newbury Street Theater (at Community Church - 565 Boylston Street
- o First and Second Church - 66 Marlborough Street (often used for poetry, musical performances)
- o Old South Church - 645 Boylston Street
- o Dorothy Quincy Suite, John Hancock Hall - Old John Hancock Building
- o New England Life Hall - 225 Clarendon Street
- o Boston Public Library - Copley Square

IXA. Beacon Hill

- o Lyric Stage - 54 Charles Street (also used by Bay View Theater Company)
- o Suffolk University Theater - 55 Temple Street

X. Hyde Park/Roslindale

- o Hyde Park BPL Branch Library - 35 Hyde Park Avenue
- o Roslindale BPL Branch Library 4238 Washington Street

XI. East Boston

- o Harborside Community School - is a key resource for various neighborhood performing groups.
- o Artists' live/work space - Maverick Square
- o Artists' live/work space - Saratoga Street
- o BPL Branch Library - 276 Meridan St.
- o BPL Branch Library - Orient Heights, 18 Barnes Avenue

XIA. North End

- o Nucleo Eclettico - 216 Hanover Street
- o BPL Branch Library - 25 Parmenter Street

XII. Allston-Brighton

- o Boston University Concert Hall 855 Commonwealth Avenue
- o Boston University Sargeant Gym
- o The Ballet Center - 185 Corey Road (private classes, performances)
- o Mt. St. Joseph Academy Gym - Used for paying performances sometimes.
- o Brighton BPL Branch Library - 40 Academy Hill Road
- o Faneuil BPL Branch Library - 419 Faneuil Street
- o Double Edge Theater - 5 St. Luke's Road, Allston

XIII. West Roxbury

- o West Roxbury High School Auditorium - is used by St. Theresa's Parish Guild, which annually stages a play or a musical (alternating years).
- o West Roxbury BPL Branch Library - 1961 Centre Street

Note: Boston Children's Theater Inc., now located in Brookline, has been quite interested in finding a location in Boston again but has been unable to do so.

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MIDTOWN/CULTURAL DISTRICT PLAN

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MIDTOWN/CULTURAL
DISTRICT PLAN



Historical Building Survey



Sam S. Shubert Theatre
 263-265 Tremont Street
 1,600 seats, built 1908-1910, present facade 1925

Style:	classically-inspired, two-story Palladian-motif window, original 1910 wrought iron, French "Adamesque" interior, and glass marquee
Architect:	Hill, James and Whitaker, Thomas M. James, principal architect also designed Union Warren Savings on same street
Originally:	theatrical high points have included the first Boston performances of British actors John Gieguld, Maurice Evans, Sir Laurence Olivier, and the 1917 performance by John Barrymore, one of the greatest 19th century American actors.
Current status:	active commercial theater
Historic rating:	Category III, listed in National Register of Historic Places



Wilbur Theatre
244-250 Tremont Street
1,200 seats, built 1913-14

- Style: Colonial Revival, red brick with marble trim including ionic columns, theatre masks above three arched, elongated windows
- Architect: Clarence H. Blackall, nationally prominent theater architect, who designed 6 other buildings in the district
- Current status: active commercial theater
- Historic rating: Category II, listed in National Register of Historic Places. Under study (1986) for Boston Landmark designation.

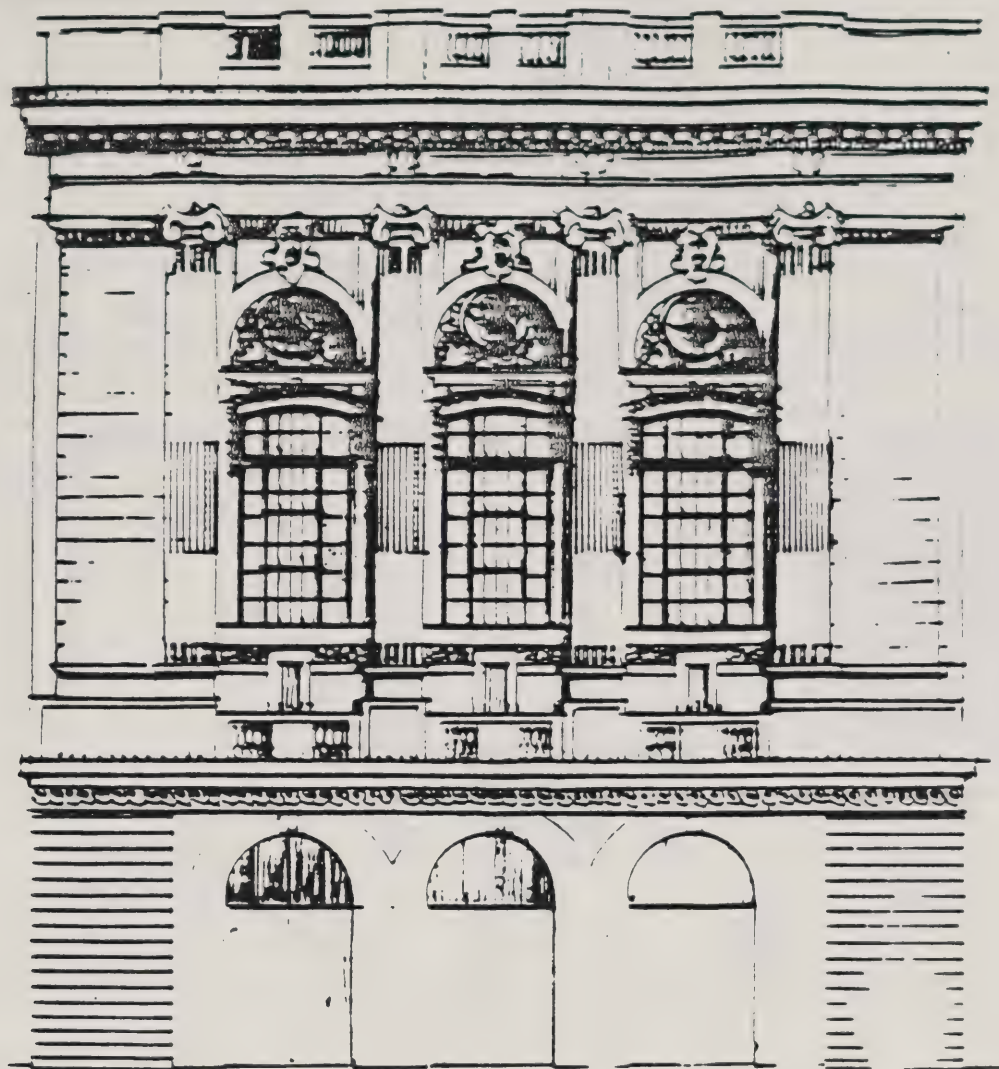


Wang Center (Music Hall, Metropolitan Theater)

252-272 Tremont Street

4,000 seats, built 1923-25

- Style:** Renaissance Revival, 155' limestone "palazzo skyscraper", two-story ionic colonnade, Corinthian pilasters, theater masks along cornice, Louis XIV ornate interior
- Architect:** Clarence H. Blackall, nationally prominent theater architect who designed 6 other district buildings
- Originally:** promoted as "the public's castle" with "a thousand and one wonders" it included "the grand lobby with four tiers of promenades, spacious lounges, marble doorways, rose jasper pillars, two 1,800-lb. gold plated chandeliers, bronze details by the Gorham Company, and \$10,000 in gems decorating the central mural painting by Edmund Philo Kellog....Waiting patrons could arrange for bridge parties, lounge in comfortable chairs with the latest magazines, promenade to the music of two lobby orchestras, play ping pong, or visit the chic art deco restaurant which opened in 1932."
- Current status:** active, largest theater in Boston's history
- Historic rating:** Designated Boston Landmark; Category II, listed in National Register of Historic Places.



Saxon Theatre (Majestic)
 219-221 Tremont Street
 1,000 seats, built 1901-1903

Style: Beaux Arts, granite base, grey terracotta; four, 3-story Roman ionic columns, arches with theater masks and stained glass windows between columns, opulent rococo interior

Architect: John Galen Howard and James M. Wood
 Interior - Henry B. Pennell
 Lobby murals by William deLeftwich Dodge who also painted Library of Congress murals

Originally: used for musicals and light opera, converted to movie house 1957

Current status: vacant

Historic rating: Designated Boston landmark; interior Category II, exterior Category III. Listed in National Register of Historic Places.



Charles Playhouse
76-78 Warrenton Street
400 seats, 200 seats, 150 seats, built 1838-9

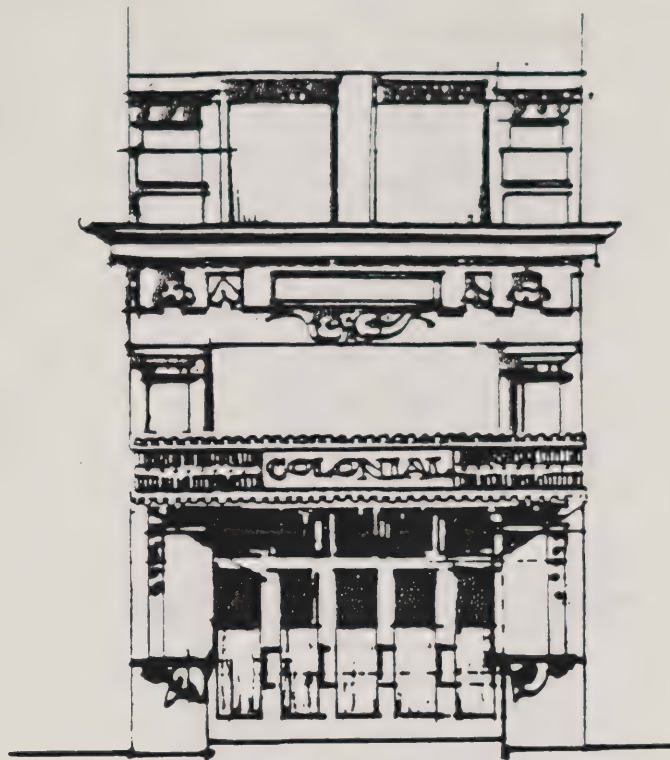
Style: Greek Revival temple front - red brick

Architect: Asher Benjamin who also designed Charles Street Meeting House and Old West Church and is famous for his builder's guidebooks which greatly influenced the spread of Federal and Greek Revival architecture throughout New England

Originally: Fifth Universalist Church, then Hebrew Temple, then Scottish Presbyterian Church

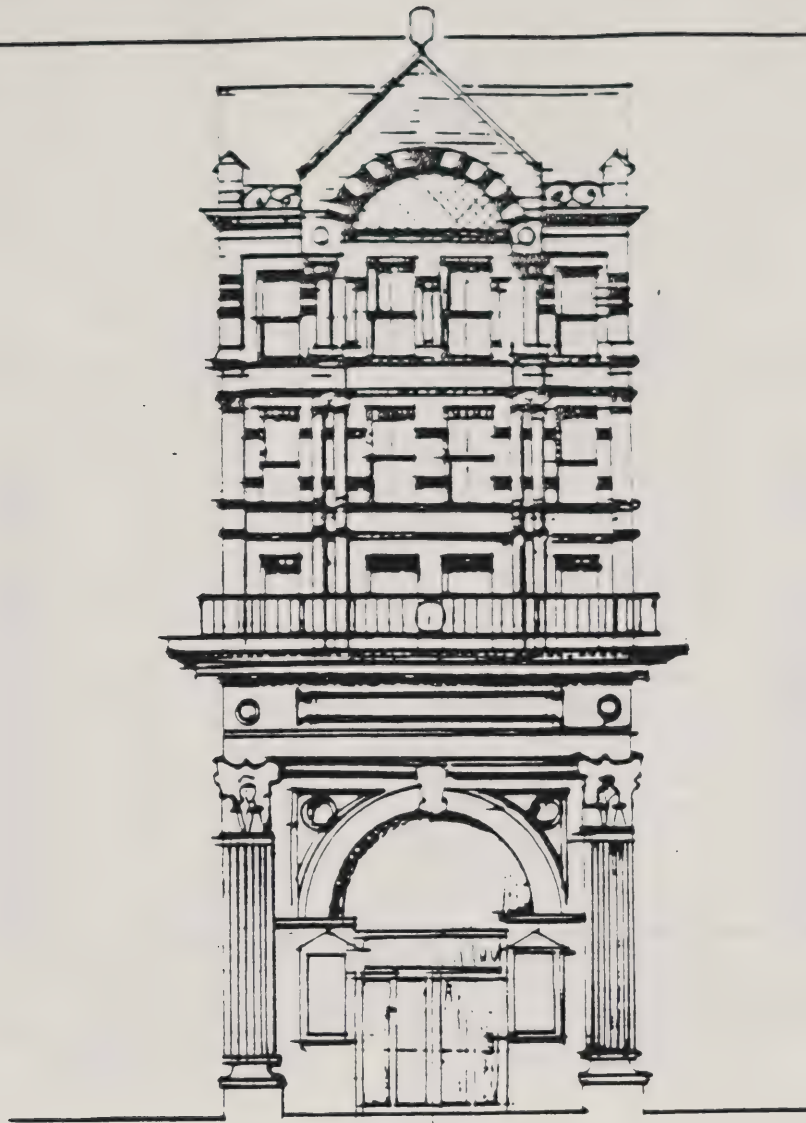
Current status: three small active theaters - the transformation of church to theater maintained the original facade and interior spaces but little interior detailing remains.

Historic rating: Category II, listed in National Register of Historic Places.



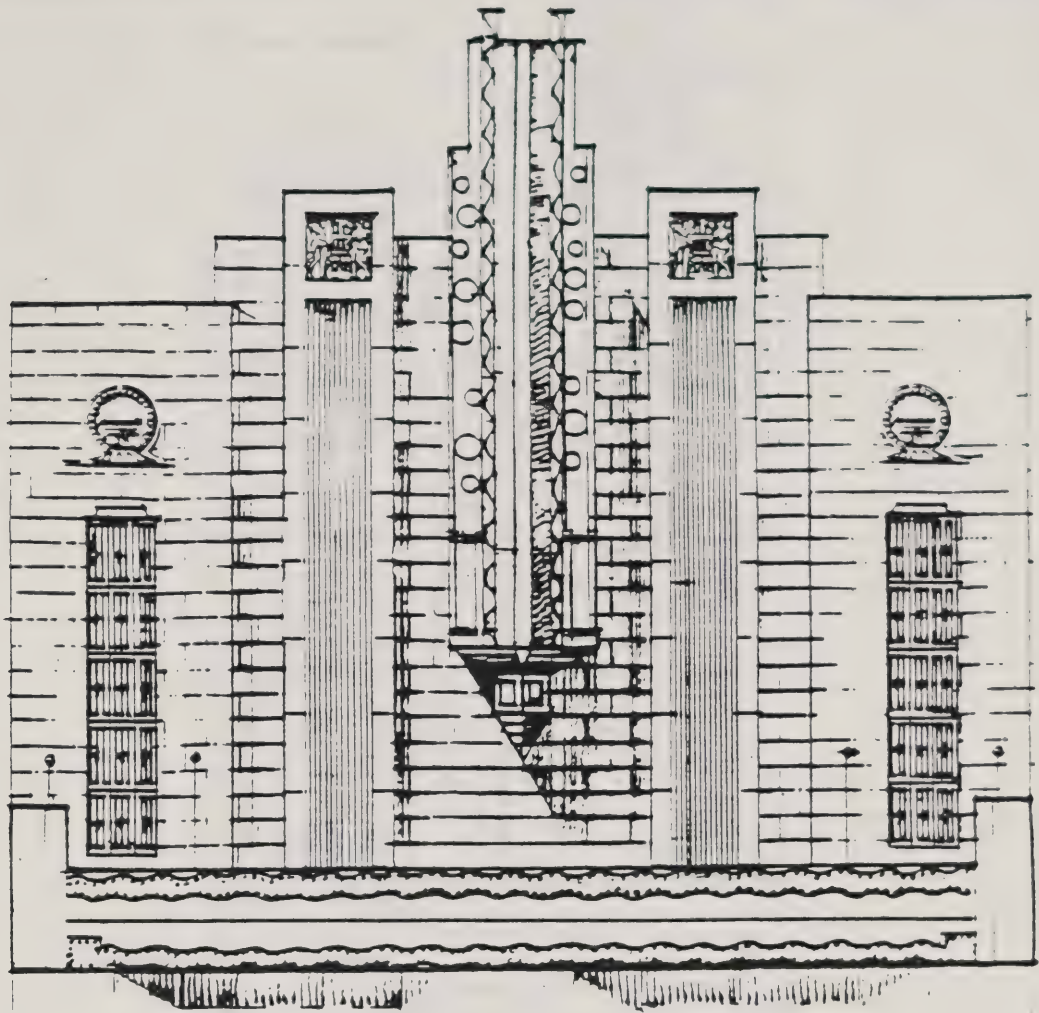
Colonial Building/Colonial Theatre
96-106 Boylston Street
1,700 seats, built 1899-1900

Style:	Renaissance Revival, 155' "palazzo skyscraper", Milford pink granite; rich, florid interior with Italian inspirations, unique series of murals
Architect:	Eminent theater architect, Clarence H. Blackall, H.B. Pennell (interior)
Current status:	active theater within office building, oldest intact theater in Boston
Historic rating:	Building category III, Theater Category II. Under study for designation as a Boston Landmark (1986).



Modern Theater (Dobson Building)
523-527 Washington Street
900 seats, built 1872,
theater 1913

Style:	high Victorian commercial building with 1913 marble classical entrance, sandstone and Vermont marble, "French Renaissance" interior
Architect:	1876 Levi Newcomb and Son, theater: Clarence H. Blackall, Wallace Sabine
Originally:	built as commercial building, in 1913 first Boston movie theater, later used for vaudeville and burlesque
Current status:	vacant
Historic rating:	Category II, listed in National Register of Historic Places.



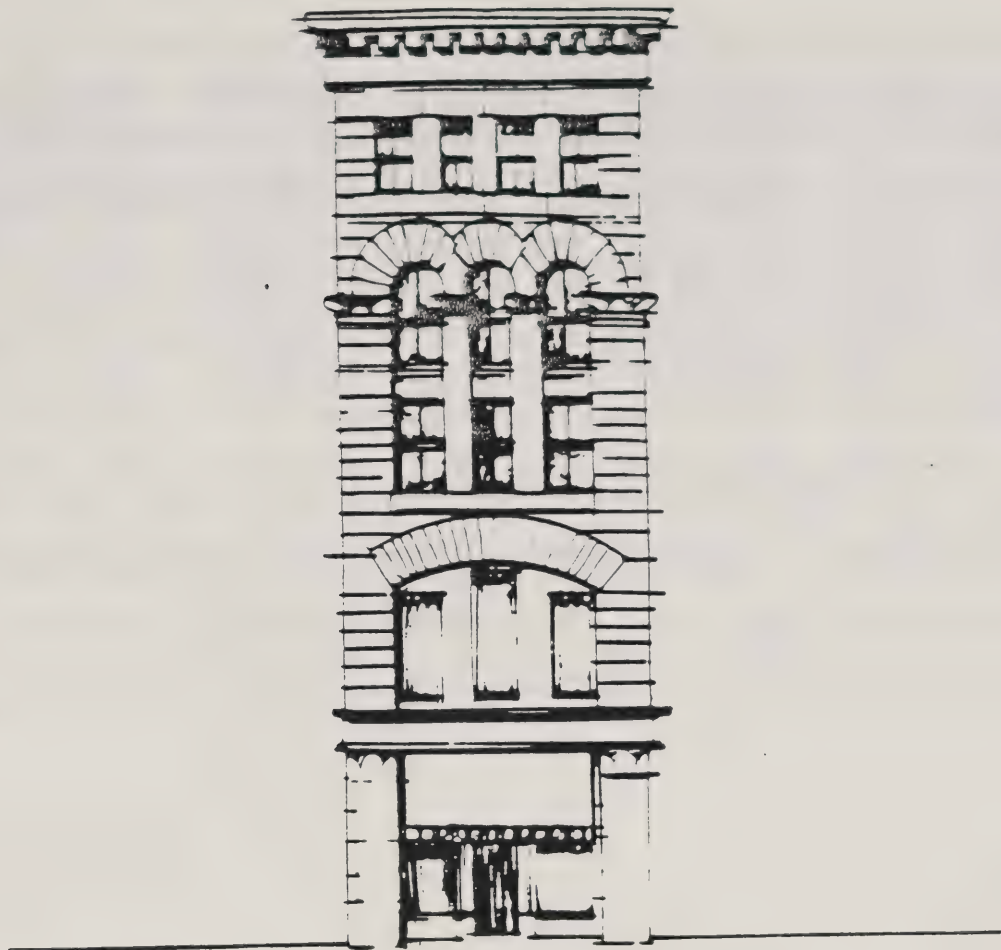
Paramount Theatre
549-563 Washington Street
1,400 seats, built 1930-32

Style:	Moderne theatre facade with Art Deco sign and marquee, cast stone concrete; Art Deco interior
Architect:	Arthur H. Bowditch, also designed Old South Building and Hotel Somerset
Originally:	built exclusively for motion pictures
Current status:	vacant, generally intact, renovation and reuse as dance club is underway
Historic rating:	Designated Boston Landmark; Category II; listed in National Register of Historic Places.



(Y.M.C.U) Boston Young
Men's Christian Union
48 Boylston Street
Built 1875

Style:	high Victorian gothic, granite and sandstone
Architect:	N.J. Bradlee
Current status:	continues as recreational and fellowship organization with gymnasium and meeting rooms; YMCU would like to renovate and expand
Historic rating:	Category II, listed in National Register of Historic Places.



Hayden Building
681-683 Washington Street

Style: Romanesque with characteristically Richardsonian features

Architect: H.H. Richardson, eminent architect, one of his few commercial buildings

Current status:

Historic rating: Designated Boston Landmark; Category II, listed in National Register of Historic Places.



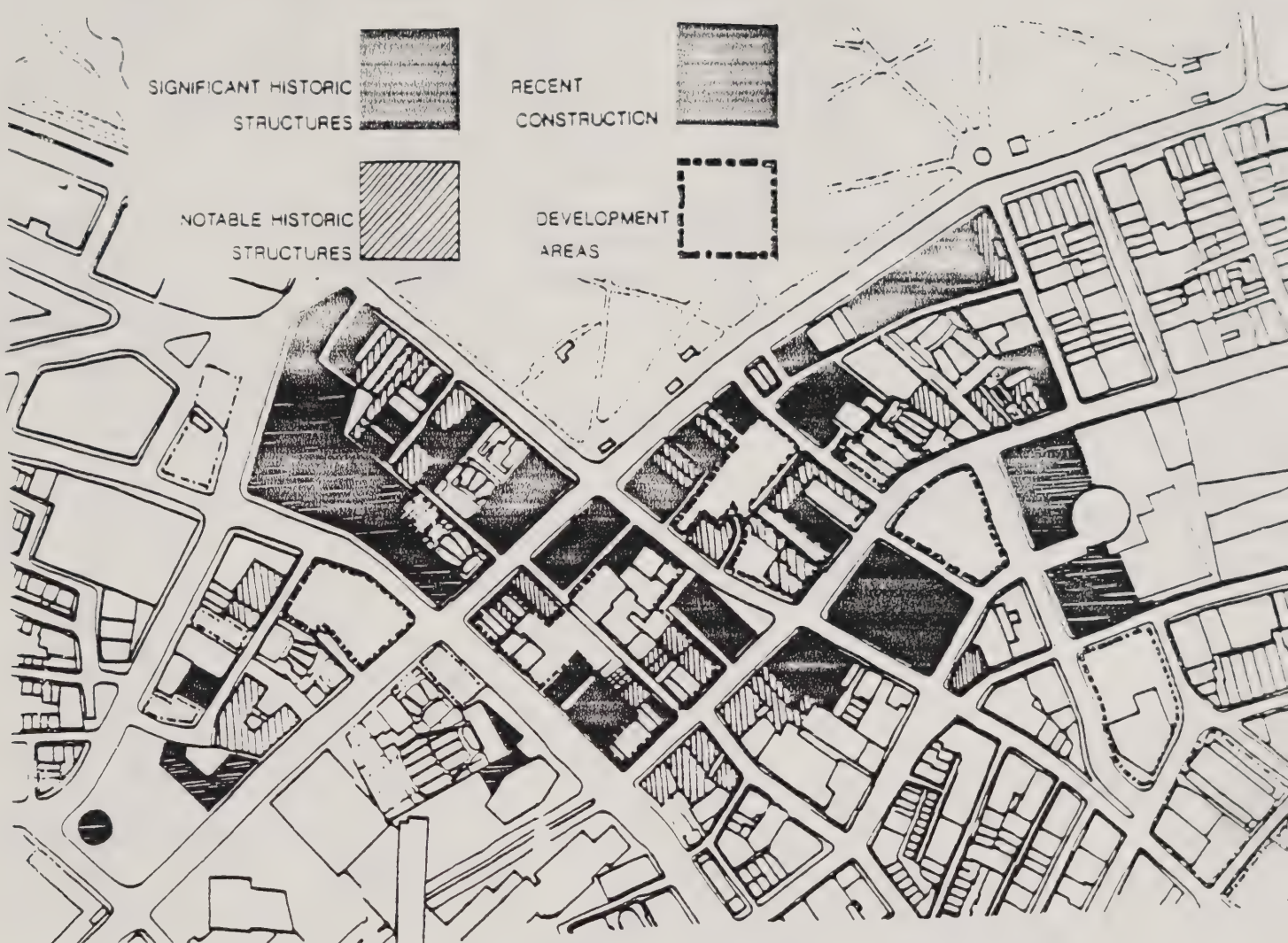
China Trade Center
(Boylston Building)
2-22 Boylston Street
Built 1887

Style:	19th century commercial structure with Renaissance and Romanesque detailing, Nova Scotia sandstone
Architect:	Carl Fehmer
Current status:	renovated for the China Trade Center shops and food court with 6-story atrium
Historic rating:	Designated Boston Landmark; Category II, listed in National Register of Historic Places.



Cultural District Inventory Maps

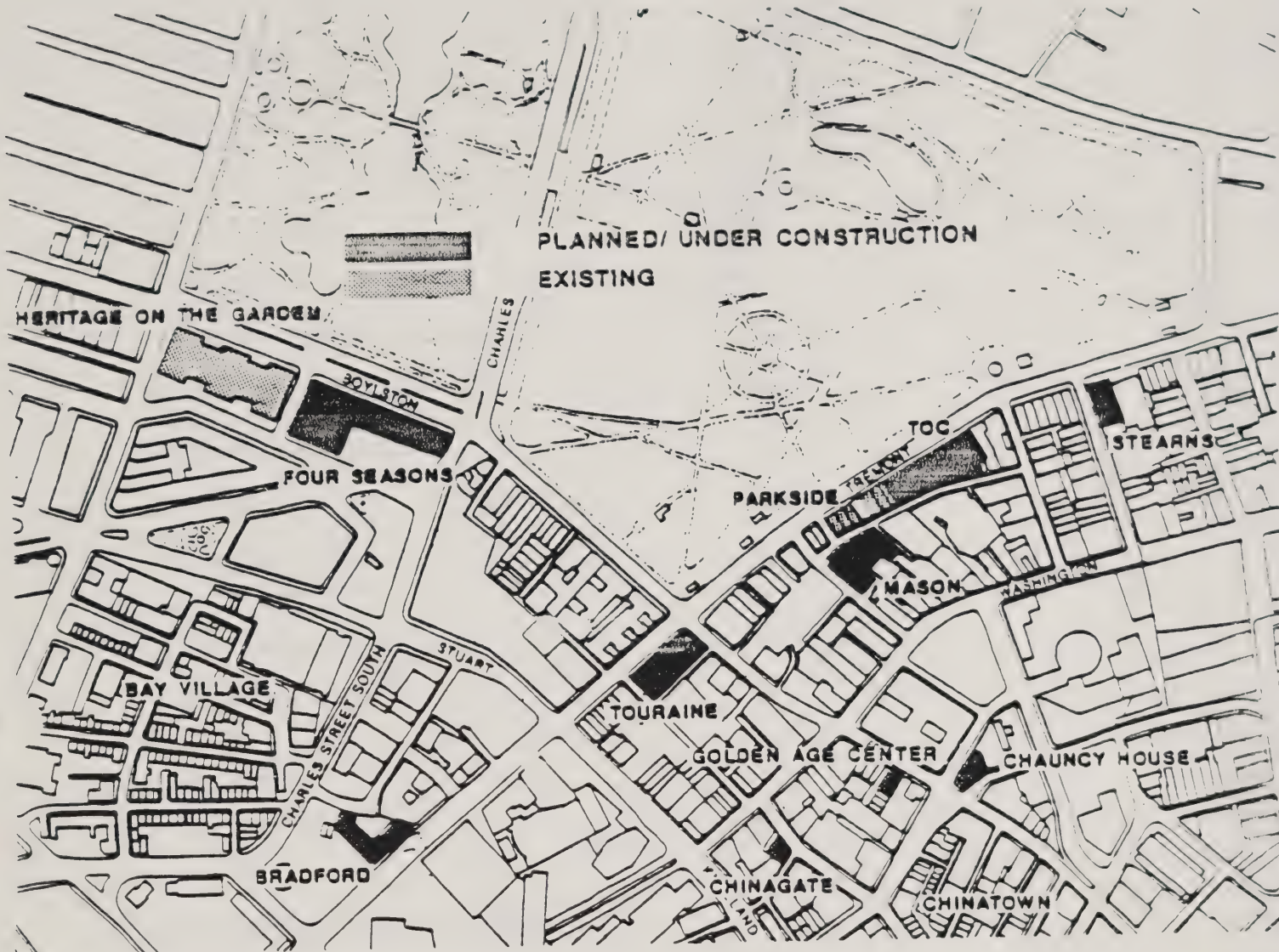
Cultural District Assets and Development Opportunities



o Existing Theaters Active:

Wang Center	4,000 seats
Opera House	3,200 seats
Colonial Theatre	1,658 seats
Shubert Theatre	1,600 seats
Wilbur Theatre	1,200 seats
Next Move Theatre	272 seats
Charles Playhouse	seats
City Place	100 seats

HOUSING



HOUSING

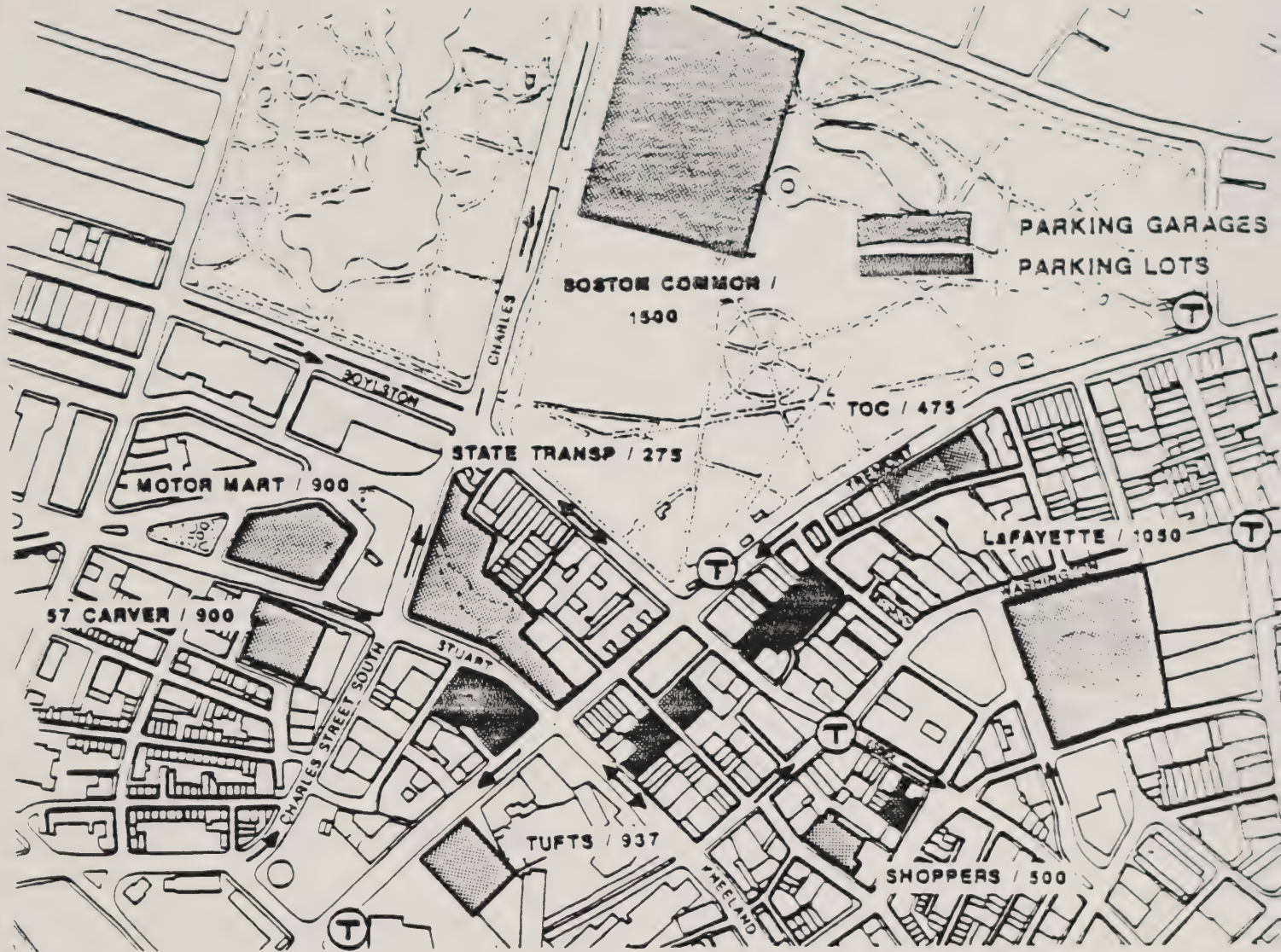
Existing

	<u>Units</u>
Bay Village	500
Chinatown	900
Tremont on the Common	374
Mason Building	119
Stearns Building	120
Touraine	269
Bradford Towers (East & West)	231
Four Seasons	100
Chauncy House	86
Chinagate	15
Golden Age Center	<u>27</u>
Total	2,791

Proposed/Under Construction

Heritage on the Garden	100
Parkside West	<u>94</u>
Total	194

TRANSPORTATION/PARKING



PARKING

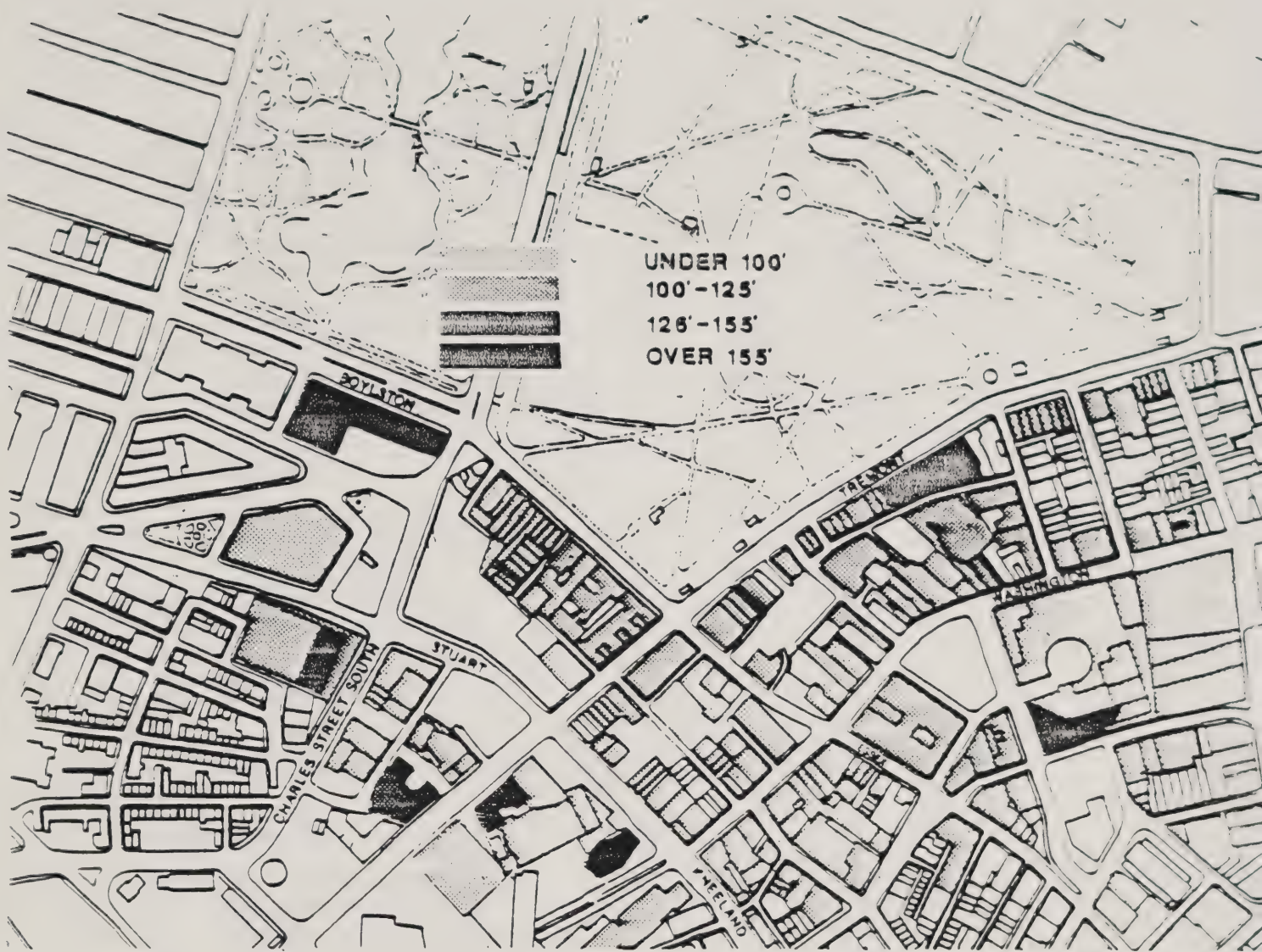
<u>Garages</u>	<u>Capacity</u>
Motor Mart Garage -	900
Tremont on Common	475
37 Carver Garage	900
LaFayette Place	1,050
Boston Common	1,500
Tufts Garage	937
State Office Bldg.	275
Shoppers Garage	500
	<u>6,537</u>

LOTS*

Tremont/Stuart (Parcel C-4)	95
China Trade/J. Wirth Block Lots (3)	140
Astor/State Block Lots	60+
Essex/Harrison	50
	<u>345+</u>

*Most open parking lots are considered development sites and will eventually be phased out.

BUILDING HEIGHTS



BUILDING HEIGHTS

Selected Building Heights

Under 100 Feet

Boylston Building	84'
Hayden Building	40'
YMCU	74'
Saxon (Majestic) Theatre	34'
Opera House	66'
LaFayette Place	40'
New England School of Law	60'

100-125 Feet

Mason Building	112'
600 Washington Street	100'
Little Building	125'
Colonial Building	125'
Masonic Lodge	125'

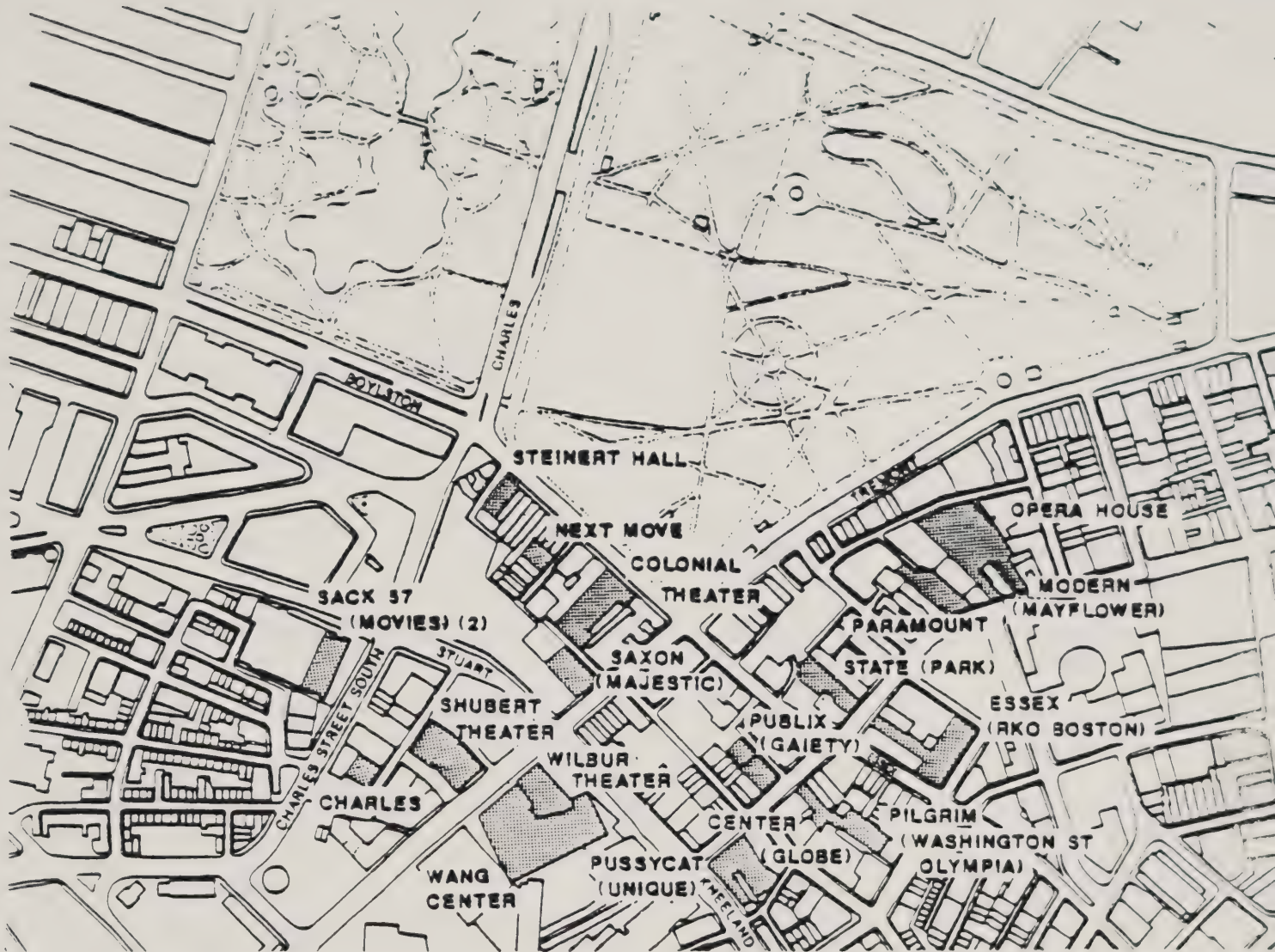
126-155 Feet

Bradford Hotel	153'
Wang Center Office Building	153'

Over 155 Feet

Nutrition Center	160'
LaFayette Hotel	270'
Tremont-On-The-Common	260'
Howard Johnson Hotel	258'
Four Season's Hotel	200'

THEATRES



THEATRES

	<u>Seats</u>	<u>Use</u>
Shubert Theatre	1,600	Commercial/ Legitimate
Wilbur Theatre	1,200	Commercial/ Legitimate
Wang Center	4,000	Non-profit/ Legitimate
Colonial Theatre	1,650	Commercial/ Legitimate
Charles	400/200/150	Commercial/ Legitimate
Opera House (Savoy/B. F. Keith)	3,200	Non-profit/ Opera
Modern Theatre (Mayflower)	900	Inactive/ Movie
Next Move Theatre	272	Commercial/ Legitimate
Paramount	1,500	Inactive/Movie
Saxon/Majestic	1,000	Inactive/ Legitimate
Steinert Hall	500	Inactive/ Concert
Sack 57	—	Commercial/Movie
State Theatre	1,200	Inactive/Movie
Essex Theatre (RKO Boston)	4,000	Inactive/Movie
Publix (Gaiety)	1,700	Inactive/Movie
Pilgrim (Washington St. Olympia)	2,500	Commercial/Movie
Center (Globe)	1,536	Commercial/Movie
Pussycat Cinema (Unique, Stuart)	250	Commercial/Movie

DEVELOPMENT SITES/AREAS



PROPOSED ZONING



PROPOSED IPOD ZONING

Priority Preservation Areas:

Low height (40' or 65'). The preservation of existing uses, architectural scale, or historic character is of highest priority in this district.

Restricted Growth Areas:

(80' to 100' height). Within these districts, the historic identity and architectural character of the area are well established, and there is little potential for major new construction.

Medium Growth Areas:

(125' to 155' height). These areas are fully developed to an appropriate limit but contain specific sites which have access to transportation and other services.

Economic Development Areas:

(300' to 400' height). These areas are characterized by large tracks of underutilized and developable land which have been the subject of long range planning efforts.

Housing Priority Areas:

New development within these areas shall consist of 60 percent residential uses.

Planned Development Areas:

Housing PDA's will be allowed on 20,000 square feet of land as long as 75% of gross floor area is used for residential purposes. Housing PDA's are allowed in Medium Growth and Economic Development Areas. Heights 233'-310'.

Mixed Use PDA's will be allowed on one acre of land when 51% of gross floor area is used for residential purposes. Allowed in Medium Growth and Economic Development Areas. Heights 233'-310'.

PUBLIC SPACE



PUBLIC SPACE

	<u>Acreage</u>
Boston Common	48 acres
Public Garden	24 acres
Park Plaza	less than 1 acre
Boylston Place	less than 1 acre
Oxfam Park	less than 1 acre
Elliot Norton Park	1 acre
China Trade Center Park (Liberty Tree)	less than 1 acre
N.E. Medical Center Park	less than 1 acre

HISTORIC RESOURCES



Significant Buildings

Buildings rated as 1, 2, or 3 by the Boston Landmarks Commission:

- o Highest Significance - Buildings that have nationwide significance because they (1) are associated with Boston history; (2) are nationally known examples of noted Boston architects; or (3) are distinctive examples of particular building styles or types.
- o Major Significance - Buildings that have highest significance to the City of Boston, the Commonwealth, and the New England Region.
- o Significant - Buildings significant to the City because they are (1) five examples of the work of Boston architects, (2) buildings that contribute to the character of a street or area; (3) buildings with strong local historical association; or (4) five examples of a particular style or building type.

"Notable" Buildings

Buildings rated as 4 by the Boston Landmark Commission. Buildings in this category are considered important to the character of their particular street neighborhood, or area.

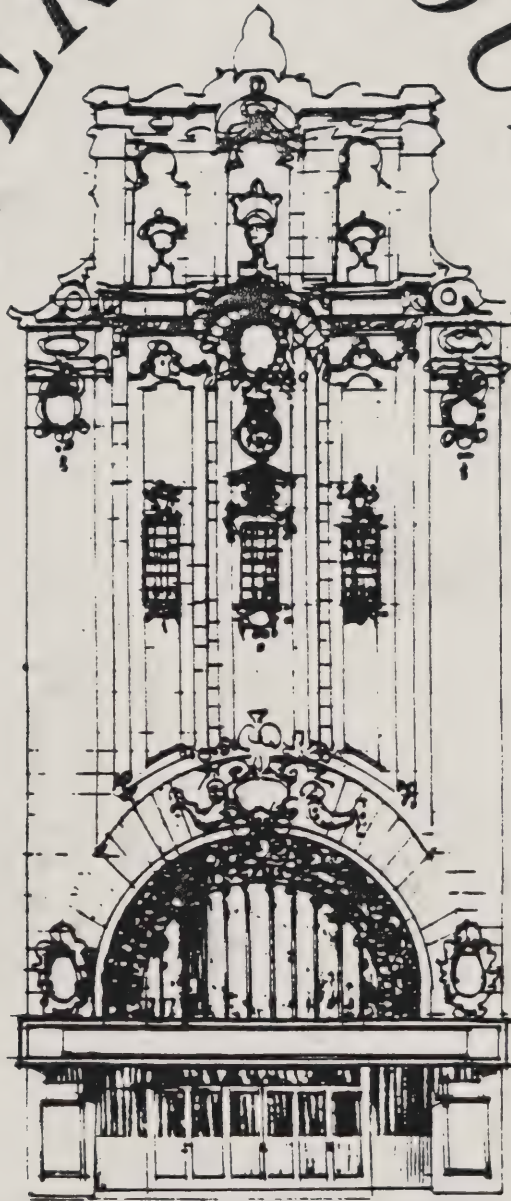
A PERFORMING ARTS CENTER FOR BOSTON

A Proposal Submitted by the

Office of the Arts and Humanities
City of Boston

BOSTON'S

OPERA HOUSE



APPLICATION TO THE COMMONWEALTH OF MASSACHUSETTS
CIVIC AND CONVENTION CENTER PROGRAM

CITY OF BOSTON, RAYMOND L. FLYNN, MAYOR
BOSTON REDEVELOPMENT AUTHORITY, STEPHEN COYLE, DIRECTOR
CITY OF BOSTON, OFFICE OF THE ARTS AND HUMANITIES, BRUCE ROSSLEY, COMMISSIONER

OPERA HOUSE
APPLICATION

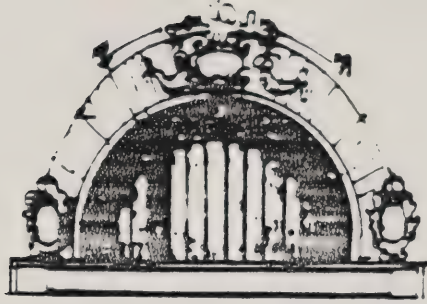


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APPENDICES

BOSTON
REDEVELOPMENT
AUTHORITY

Raymond L. Flynn
Mayor

Stephen Coyle

One City Hall Square
Boston, MA 02201
617 722-4300

Mr. Frank T. Keefe, Secretary
Executive Office for Administration
and Finance
State House / Room 373
Boston, MA 02133

Dear Mr. Keefe:

The Boston Redevelopment Authority, on behalf of the City, is pleased to tender a grant application under the Civic Convention Center Authority program to assist in the restoration and rehabilitation of the Boston Opera House, formerly the Savoy Theater. The Opera House, home of the Opera Company of Boston, is a registered National Landmark and is an integral and historical part of Boston's midtown district. Its diverse architectural and historic character combined with its central location in downtown Boston, makes the Opera House a rich, cultural treasure for the City of Boston.

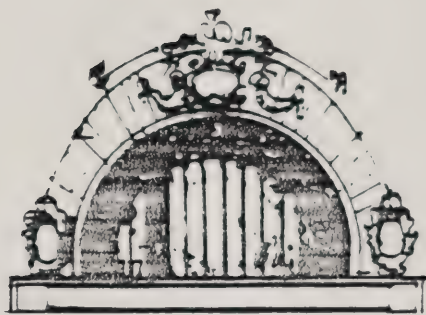
Over the last ten years the midtown area has suffered from urban blight. The Opera House and the surrounding area have been directly affected by this disinvestment. The State, in partnership with the City, can work towards not only the restoration of a landmark building, but towards the restoration of Boston's midtown as well. The City of Boston requests that the Commonwealth of Massachusetts join with it in the \$_____ million restoration of the Boston Opera House.

Specifically, the proposed project will include the restoration of the facade and construction of the building's electrical, mechanical, HVAC and elevator systems. Restoration upgrades of fixtures, stage equipment, furnishings and the construction of a new 150-seat theater for local experimental dance companies would also be completed. The total cost for acquisition and restoration work is estimated to be \$_____ million. Consistent with the program requirements, a grant in the sum of \$_____ million is requested from the Commonwealth of Massachusetts for this important rehabilitation project.

The City of Boston looks forward to working with the State in the renewal of one of Boston's and the nation's finest treasures.

Sincerely,

Stephen Coyle
Director



INTRODUCTION

INTRODUCTION

The Boston Redevelopment Authority, on behalf of the City of Boston, seeks a grant of \$_____ million from the Commonwealth of Massachusetts through the Civic Convention Center Authority program to assist in the purchase, restoration and rehabilitation of The Opera House. The Boston Opera Company, the current owner, primary tenant and manager of the building; requests City and State assistance in order to achieve the following objectives:

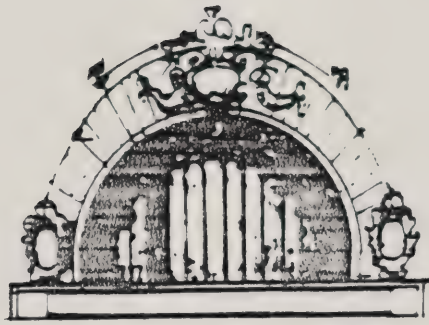
- 1) to provide first class performing space that would be available to the Opera Company as well as other Boston-based performing arts and community groups;
- 2) to serve as the anchor for the emerging downtown cultural district and to contribute to the evolving revitalization of the area; and,
- 3) to place the Opera Company on a firm financial basis that insures the Company's ability to fulfill all future financial commitments and to provide cultural enhancement to the New England region.

Formerly known as the B.F. Keith Memorial Theatre, The Opera House is the only remaining theater in Boston designed by the important theater architect, Thomas Lamb. Constructed in 1928 as a memorial to Benjamin Franklin Keith, the founder of American vaudeville theater, it is a masterpiece both visually and acoustically. Located at 539 Washington Street, it forms a block together with six neighboring buildings which is designated in the National Register of Historic Places as the "Washington Street Theater District."

The Opera House is the performance center of the acclaimed Opera Company of Boston. The building requires substantial renovations and, in addition, the inadequate stage significantly restricts the performance and scheduling capacity of the Opera Company.

The City of Boston is in the process of implementing a plan to transform a segment of downtown Boston into a concentrated center of cultural activity for Boston and all of its neighborhoods. The plan includes an effort to strengthen the existing theaters in the district and develop other institutions for entertainment, dining, culture, and night life. A renovated Opera House would serve as gateway to the revitalized cultural district.

Pursuant to the plan to restore The Opera House, the Opera Company of Boston, which owns The Opera House through its wholly-owned subsidiary, Opera House, Inc., will sell the property to the City at its current assessed value of \$_____ million. The Opera Company will then lease the property back under a long term lease at a nominal rent during its operating season, consult during the renovation of the property, and manage its use in such a way as to assure continuity of the theater as an important performance center and public accessibility to the building for civic functions.



PLANNING CONTEXT

PLANNING CONTEXT

The restoration and renovation of the Opera House will be instrumental in the revitalization of the theatre district in downtown Boston. The performing and visual arts are an important part of Boston's heritage and contribute greatly to this city's quality of life. Boston is one of very few cities which has a concentration of theatres in one district. The arts are also an asset to the local economy. Over \$166 million was added to Boston's economy in 1984 by performing and visual arts.

In order to carry on the tradition of a thriving cultural life in Boston, the Boston Redevelopment Authority and the Mayor's Office of the Arts and Humanities are currently working together with local artists to address the needs of Boston's arts community and to revitalize the midtown area of downtown Boston. Boston's theatre district has hosted the performing arts for more than 200 years. Yet today, almost half of the theatres in that area are dormant. Local artists are faced with a severe shortage of performance, rehearsal, storage, and office space.

Revitalization of the area will focus on using this set of active and empty theatres as the basis for a performing and visual arts center to serve Boston, its neighborhoods and all of New England. The theatre area can become a concentrated center of cultural activity. Once restored, the Opera House will provide further impetus for revitalization and development in the downtown theatre district.

The initiative to rejuvenate the theatre district will focus on the following goals:

- o Protecting existing active theatres and revitalizing dormant and under-utilized theatres for cultural uses;
- o Creating new spaces for cultural uses that meet the special needs of Boston's established and emerging artists;
- o Generating a plan to finance the construction and operation of cultural facilities that would be open to all Boston residents;
- o Linking the development of several prime sites in the midtown area to promote cultural uses;
- o Incorporating a mix of office, residential, cultural, retail, and public space uses that will transform the midtown into a part of the city that is alive at all times for all residents.

The Opera House and six adjacent buildings form the Washington Street Theatre District, a National Register district significant in its history and architectural quality and diversity. The buildings are characterized by a variety of commercial architecture including late 19th and early 20th century stone, casted stone, and terra cotta structures ranging in height from two to nine stories. These large theatres of the district will serve as major cultural institutions providing identity and stability for the area. The Opera House, with its distinctive 1925 architectural style, will act as a gateway to the renewed area.

Other buildings in the surrounding area have retail, restaurant or amusement uses on the ground floor and offices or vacant space above. Buildings on the west side of The Opera House are in good to fair condition. On the east side of Washington Street directly opposite The Opera House is Lafayette Place, a mixed use development project. Planning strategies for the surrounding area will focus on encouraging new investment and housing in the area and on the revitalization of the area's traditional sources of vitality: entertainment and retail shopping.



EXISTING FACILITIES

EXISTING FACILITIES

The Opera House is located in a block which has been known for its theater heritage since colonial times. Lamb's Tavern, on what was then Newbury Street (now Washington Street), was the location of the earliest theater in Boston. The Boston Theater, built in 1854 on Washington Street between West and Avery Streets, was the most luxurious theater of its day. All the great performers of the last half of the 19th century appeared on its stage. It was the location of the Boston premieres of great operas such as *Fidelio* (1854), *The Ring* (1889), *La Boheme* (1899) and *Tosca* (1910). It also served as a stopping point of the inaugural tour of the Metropolitan Opera Company in 1883.

B.F. Keith, the founder of American vaudeville theater, built a theater next to the Boston Theatre in an effort to provide "wholesome entertainment" for the family. Planned by Edward F. Albee, Keith's longtime manager and Joseph P. Kennedy, chairman of his successor firm, the Opera House opened in 1928.

The B.F. Keith memorial was designed by the distinguished theater architect, Thomas Lamb, who was also responsible for the design of the original Madison Square Garden in New York City. It is the only remaining theater in Boston of his design and is a Boston City Landmark registered with the Landmarks Commission. It is easily accessible by public transportation and has numerous parking facilities within easy walking distance.

Lamb's design employs the full vocabulary of classical architecture. The entrance is adorned in a flamboyant, all terra cotta Beaux Arts style of Spanish Baroque inspiration. The building is surmounted by a complex roofline composed of garlands, arches, allegorical figures, urns, wreaths and a giant cartouche. The French Baroque interior was modelled after the Paris Opera. Its interior includes Italian marble columns, walnut paneling, oil paintings and murals and French chandeliers. These interior accents are still intact.

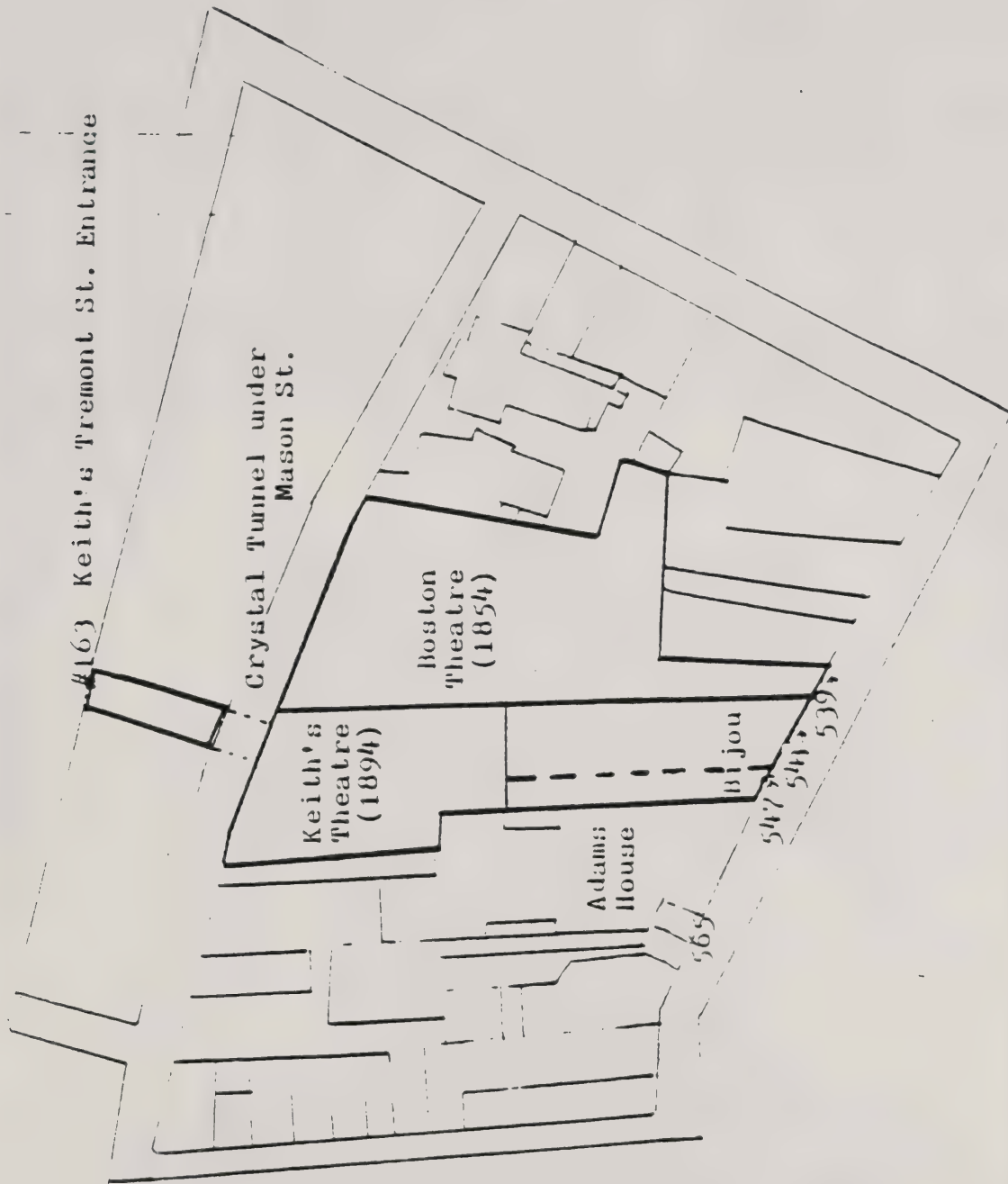
A lobby entrance on Washington Street is appointed with elaborate chandeliers hanging from twin domes of bronze and brass. Full-length mirrors adorn either side of this entrance hall. An elegant interior ticket lobby leads into the magnificent Grand Lobby or Memorial Hall. Access to the ticket lobby is also available from Tremont Street.

The Grand Lobby has a cove-lighted dome, massive marble columns and splendid chandeliers. A sweeping staircase reaches an elevated rotunda where a bust of B.F. Keith once peered down on the Grand Lobby. Around the Grand Lobby is an architecturally balanced promenade.

The main theater seats 2,605. Originally decorated in ivory and gold, the theater retains a marble rail defining the rear wall of the single balcony. From the rail, one sees the highly ornamented dome in the center of the ceiling. Just below the dome an arched passageway extends completely around the hall. Below these arches tall marble columns frame the sides of the hall and extend to the boxes on either side of the proscenium. Above the two boxes hang a pair of large chandeliers which have recently been restored to their original beauty. The main theater is notable for its unobstructed sight lines and splendid acoustics.

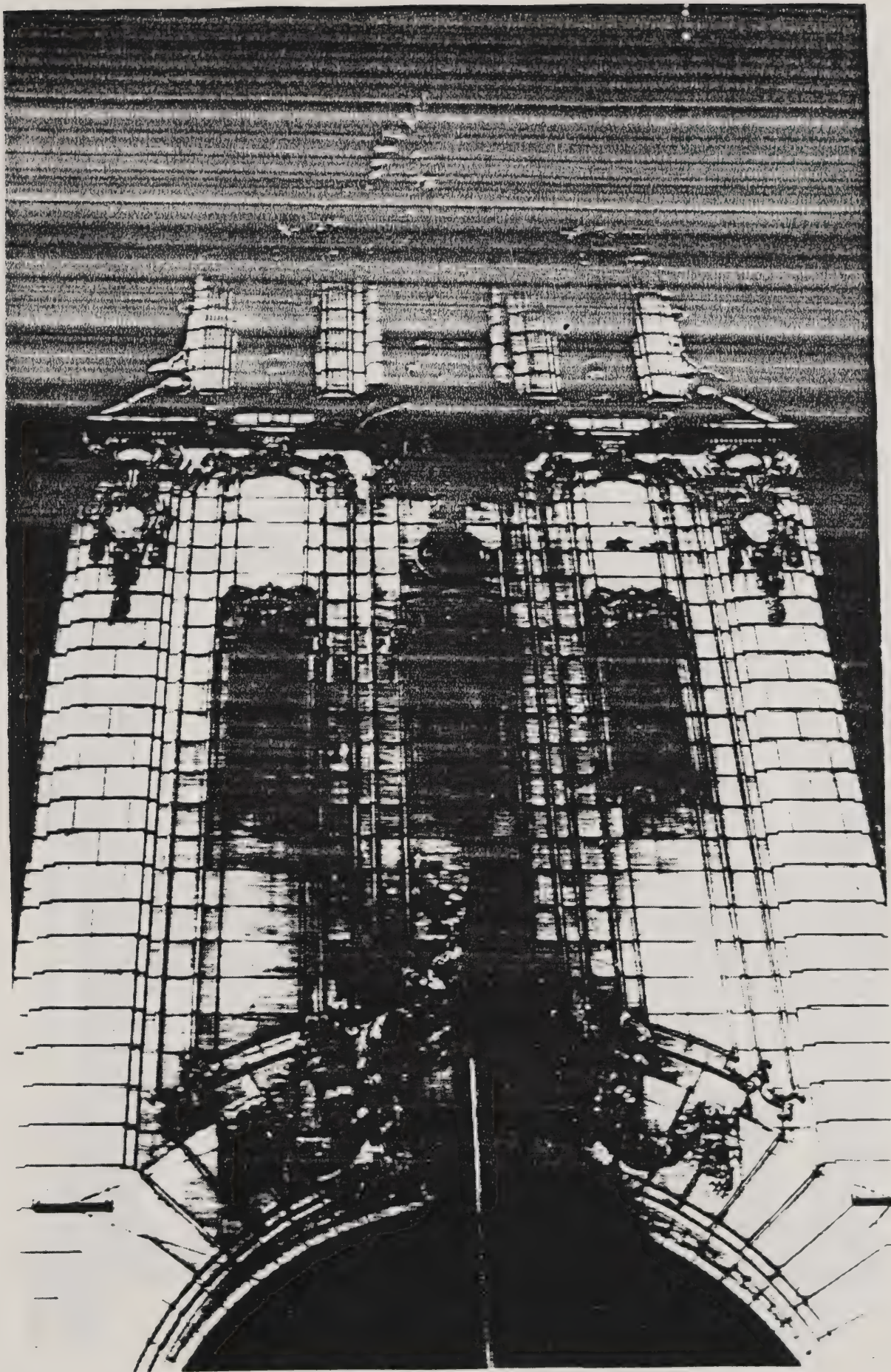


Exterior of the Boston Theater on Washington Street, opened in 1854. Seating 3000, it was one of the great playhouses of the country and served as our opera house until the Boston Opera House was built in 1909. It was razed in 1925 to make way for the B. F. Keith Memorial Theater, which later became the Sack Savoy.



1898 Atlas

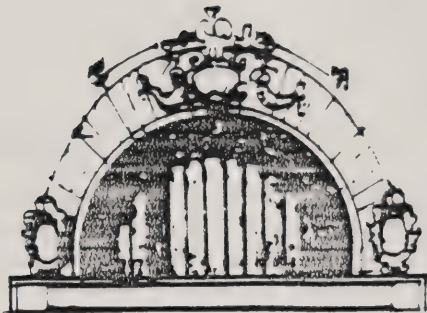
- 539 Washington Entrance to Boston Theatre
(Razed in 1925, Keith Memorial built
partly on foundations of Boston Theatre)
- 543 Washington Entrance to Bijou Opera House on second floor
- 547 Washington Washington Street entrance to Keith's New Theatre (1894)
- 565 Washington Site of Keith's first storefront "Museum" and theatre (1882)





Three sets of double-leaved bronze doors and a clear glass tympanum of the arch mark the entrance to the Washington St. outer lobby.





PROPOSED IMPROVEMENTS

PROPOSED IMPROVEMENTS

Although the Opera House is structurally sound, major renovation and alteration is required to upgrade and repair basic building components and systems; restore architectural elements; to replace seating and carpeting; to upgrade arcade shops and other amenities; and to modify the stage and other elements of the building to realize its full potential as a performance center. The renovation of the Opera House is currently scheduled to begin in June, 1988, and to be completed by _____.

1. Roof and Building Systems

The roof of the building is in poor condition and requires replacement. The mechanical and electrical systems require substantial upgrading, including the conversion of the existing electric-powered heating system to an oil-fired system which would result in a significant reduction in operating expenses.

2. Upgrading of Lighting, Projection and Sound Systems

Major components of the existing lighting system are rented by the Opera Company at considerable expense. The equipment which is owned by the Opera Company is more than 20 years old and is inadequate by contemporary performance standards. Computer boards and other modern lighting equipment would provide greater performance flexibility, substantially enhance production values and reduce operating expenses. The out-dated projection and related sound system are also inferior and require replacement with improved modern equipment.

3. Kitchen

Adequate kitchen facilities would permit the Opera Company and other cultural, charitable and civic groups to utilize the building for fund-raising activities without incurring substantial catering expenses. It would also permit the Opera Company to offer pre-performance dinner and luncheon programs to subscribers.

4. Relocation of Egress

Installation of elevators and ramps is required for handicapped access and building modifications are needed to provide improved access to restrooms.

5. Plumbing

Replace hot water tanks. Hot water tanks are old and could fail at any time. There are some damaged and leaky faucets. Boiler room sump pumps do not work.

6. Seating

Replace theatre seats.

7. Carpeting

Replace all carpeting.

8. Walls and Ceilings

Clean front dome of the Opera House. Repair and restore cornices and center pieces in the auditorium.

9. Murals
Restore murals to original form.
10. Facades
Restore Mason Street facade and replace Washington Street facade.
11. Box Seating and Trustees Rooms
Restore box seating area and renovate the trustees rooms.
12. Elevator Repair
Renovate and replace (where necessary) present elevator system.
13. Stage Expansion and Upgrading
The stage is substantially smaller than those found in the performance houses of comparable opera companies and is a major constraint on the Opera Company, both from the standpoint of repertoire and scheduling. The inadequacy of the stage has prevented the Company from performing a variety of operas which require a larger stage, and from filming and recording opera productions. Unlike other companies which perform on stages with sufficient space for storage of sets, the Opera Company cannot perform in repertory, that is, offer different operas on alternate evenings, or make the theater available for performances by other groups on open evenings during the opera season. As a result, the existing stage severely limits the Opera Company both artistically and financially.
14. Renovation of Offices and Other Space
The existing offices, rehearsal rooms and other spaces are in poor condition and require renovation to provide suitable office quarters, rehearsal areas, dressing rooms and classrooms.
15. Orchestra Pit Improvements
Hydraulic pit lifts are required to eliminate the laborious and expensive method now employed to alter the height of the pit for different productions.
16. Small Theater
The building can accommodate a second smaller theater containing approximately 150 seats. This would make the Opera House available for experimental and other local performing arts groups which currently lack centrally-located performance space of appropriate size. The smaller theater would also enhance the variety of cultural activities offered in the planned Midtown/Cultural District.
17. Museum and Library
The Opera Company has a substantial collection of rare manuscripts and valuable books and art works which are worthy of suitable quarters for public display and for use by scholars. A portion of the existing office space would be converted for this purpose.

BOSTON OPERA HOUSE OF FUNDS AND USES

PHASE I

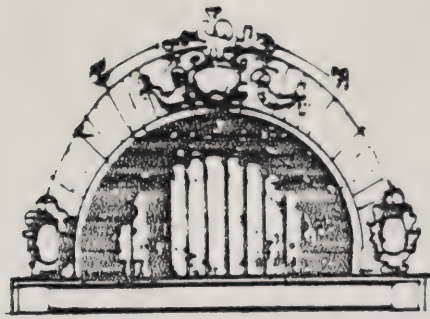
Roof	\$ 500,000
HVAC	1,695,000
Electrical	1,540,000
Marquees	225,000
Exterior Lobby/Box Office	200,000
Seating	775,000
Carpeting	180,000
Cleaning, Painting & Restoring	450,000
Facade Treatments	125,000
Elevator Repair	40,000
Relocation of Egress	75,000
Box Seating & Trustees Room	35,000
Kitchen	<u>125,000</u>
TOTAL HARD COST	\$ 5,965,000
SOFT COST @ 40%	2,386,000
CONTINGENCY @ 7%	584,570
TOTAL DEVELOPMENT COSTS	\$ 8,935,570

Phase II

Stage Equipment	\$ 2,245,000
Orchestra Pit Hydraulic Lift	675,000
150 Seat Theater	<u>1,200,000</u>
TOTAL HARD COST	\$ 4,120,000
SOFT COST @ 40%	1,648,000
CONTINGENCY @ 7%	403,760
TOTAL DEVELOPMENT COSTS	\$ 6,171,760

Phase III

Stage Expansion	3,865,000
Museum and Library	500,000
Renovation of Offices	<u>550,000</u>
TOTAL HARD COST	\$ 4,915,000
SOFT COST @ 40%	1,966,000
CONTINGENCY @ 7%	481,670
TOTAL DEVELOPMENT COSTS	\$ 7,362,670
TOTAL DEVELOPMENT COST (PHASES I-III)	\$22,470,000



MANAGEMENT

MANAGEMENT

Management Structure

Upon approval of the grant application, the City will acquire the Boston Opera House from the Boston Opera Company, which owns the Opera House through its wholly owned subsidiary, Opera House, Inc. Concurrently, the BRA will be appointed by the City to act as the statutorily authorized Commission. In this capacity, the BRA will have the responsibility of implementing the project. In addition, the BRA will work in close cooperation with the Opera Company during renovation of the Opera House.

Specifically, the BRA will engage an architect to prepare working drawings and general and technical specifications. Once prepared, the BRA will publicly advertise the plans and bid the construction work. The contract will be awarded to the lowest responsible bidder who will then enter into a GMP contract with the BRA.

The contractor will be required to submit to the BRA a workplan specifying the type of work, labor and materials needed, as well as projected construction draws. Upon receipt of the draw schedules, the BRA, in turn, will submit a schedule of project draws to the Secretary of Administration and Finance.

The BRA will continue to administer funding for the restoration and rehabilitation of the project until a permanent five member Civic and Cultural Commission (Commission) assigned to manage the Opera House is appointed by the Mayor. Once the Commission is established and the building complete, the city will lease the Opera House to the Opera Company under a long term lease at a nominal rent during this opera season. The Opera Company will manage the property use in such a way as to assume continuity of the theatre as an important performance center. During the balance of the year when the Opera Company is not performing, the Opera House will be operated and maintained by the Commission.

(See Exhibit I for projections of Thomas W. Morris & Company, Inc. for Years 1990-1991).

The Opera Company of Boston

The Opera Company of Boston was founded in 1957 as the Boston Opera Group with Igor Stravinsky as its Honorary Chairman and Sarah Caldwell as Artistic Director. The purpose of its trustees was the establishment in Boston of a permanent, resident grand opera company which would present artistic productions of the highest caliber; provide educational facilities to enable students to study the production of opera, music and dramatics; commission new works for public performance; and advance, encourage, foster and promote the cause of opera, music, dramatics and theater art.

After twenty-one years of conducting its operations in a variety of rented spaces scattered throughout the city, the Opera Company acquired the B.F. Keith Memorial Theatre in 1978. This not only provided a permanent home for the Company, but also allowed it to consolidate its various administrative functions under one roof. By operating its own theater, the Opera Company was also given the flexibility necessary to expand its season and develop larger audiences.

Under the inspiration of Miss Caldwell, the Opera Company has established itself as one of the finest resident opera companies in the United States and has attained a position of prominence in the international music world. The Opera Company's repertoire has ranged from the historical through the traditional to the avant-garde, and its artistic, scenic and technical roster has included some of the most outstanding operatic and theatrical names in Europe, America, and Asia.

In its 30-year history the Opera Company has won audience and critical acclaim for brilliant productions of operatic classics such as Puccini's Turandot featuring costumes designed and made in the People's Republic of China, and the first American performances of the original versions of Madame Butterfly, Verdi's Don Carlos, Mussorgsky's Boris Godunov and Berlioz' The Trojans, and for the American premieres of Schoenberg's Moses und Aron, Michael Tippett's The Ice Break, Nono's Intolleranza, Rameau's Hippolyte et Aricie, Zimmermann's Die Soldaten, and Sessions' Montezuma. See attached press comments on Opera Company productions in Appendix.

OPERA COMPANY OF BOSTON
PROJECTION

	PROJECTION 1986-87	PROJECTION 1987-88	PROJECTION 1988-89	PROJECTION 1989-90	PROJECTION 1990-91
FIXED EXPENSES:					
Artistic	\$150000	\$160000	\$165000	\$170000	\$175000
Opera House	\$250400	\$260400	\$0	\$0	\$0
Administrative	\$455800	\$580800	\$597690	\$632085	\$668650
Debt service	\$168000	\$238000	\$0	\$0	\$0
Depreciation	\$100000	\$100000	\$100000	\$100000	\$100000
TOTAL	\$1124200	\$1339200	\$862690	\$902085	\$943650
PRODUCTIONS:					
INCOME:					
Subscription income	\$281277	\$302448	\$403264	\$483917	\$604896
Single ticket income	\$390000	\$468750	\$500000	\$756250	\$773438
TOTAL INCOME	\$671277	\$771198	\$903264	\$1240167	\$1378334
EXPENSES:					
Production costs	\$575492	\$604267	\$634480	\$697928	\$732824
Performance costs	\$526173	\$441985	\$648245	\$680657	\$893363
TOTAL EXPENSE	\$1101665	\$1046252	\$1282725	\$1378585	\$1626187
PRODUCTION NET	(\$430388)	(\$275054)	(\$379461)	(\$138419)	(\$247854)
LOW PRICED PERFORMANCES:					
Income	\$0	\$0	\$25000	\$27000	\$35000
Expense	\$0	\$0	\$121545	\$127623	\$134004
Total	\$0	\$0	(\$96545)	(\$100623)	(\$99004)
OTHER INCOME:					
House rental	\$0	\$50000	\$50000	\$50000	\$50000
Program-net	\$0	\$0	\$0	\$0	\$0
Equipment rental	\$24000	\$24000	\$24000	\$24000	\$24000
Concessions	\$0	\$0	\$0	\$0	\$0
Other	\$30000	\$30000	\$30000	\$30000	\$30000
TOTAL	\$54000	\$104000	\$104000	\$104000	\$104000
OPERATING DEFICIT	(\$1500588)	(\$1510254)	(\$1234696)	(\$1037126)	(\$1186507)
ENDOWMENT INCOME	\$0	\$0	\$0	\$5703	\$34418
FUND RAISING:					
Contributions-annual	\$1000000	\$1400000	\$1500000	\$1500000	\$1500000
Contributions-endow.	\$0	\$0	\$0	\$100000	\$200000
Benefits-net	\$50000	\$100000	\$100000	\$100000	\$100000
TOTAL GROSS	\$1050000	\$1500000	\$1600000	\$1700000	\$1800000
Less: expenses	\$50000	\$100000	\$160000	\$190000	\$180000
NET FUNDRAISING	\$1000000	\$1400000	\$1440000	\$1510000	\$1620000
NET GAIN (DEFICIT)	(\$500588)	(\$110254)	\$205304	\$478577	\$467910
TO ENDOWMENT:		(\$110254)	\$205304	\$478577	\$467910
CUMULATIVE ENDOWMENT			\$95050	\$573627	\$1041537

OPERA COMPANY OF BOSTON
PRODUCTION PROJECTIONS

	1986-87	1987-88	1988-89	1989-90	1990-91
	REV BUDGET	PROJECTION	PROJECTION	PROJECTION	PROJECTION
PRODUCTIONS	4	4	4	4	4
TOTAL PERFORMANCES	15	12	16	16	20
NUMBER OF SERIES	4	3	4	4	5
Price inc - series	0%	0%	0%	10%	0%
Price inc - single	0%	0%	0%	0%	0%
Subs capacity	\$312500	\$312500	\$312500	\$343750	\$343750
Single capacity	\$100816	\$100816	\$100816	\$100816	\$100816
% subscription	31.2%	50.0%	40.0%	55.0%	45.0%
% single	18.6%	25.0%	25.0%	30.0%	30.0%
Production exp inc.	0.0%	5.0%	5.0%	10.0%	5.0%
Performance exp inc	0.0%	5.0%	10.0%	5.0%	5.0%

INCOME:

Subscription	\$390000	\$468750	\$500000	\$756250	\$773438
Single	\$281277	\$302448	\$403264	\$483917	\$604896
TOTAL	\$671277	\$771198	\$903264	\$1240167	\$1378334

EXPENSES:

Sound	\$16000				
Titles	\$10000				
Scenery	\$200000				
Costumes/wigs	\$102000				
Lighting	\$44000				
Orch. rehearsals	\$67742				
Dancers total	\$5000				
less: 50%	(\$2500)				
Chorus total	\$71000				
less: 50%	(\$35500)				
Production total	\$105000				
less: 25%	(\$26250)				
Singers/cond/dir	\$19000				
Total production	\$575492				
TOTAL PER PRODUCT:	\$143873				
REVISED PER PRODUCTION	\$143873	\$151067	\$158620	\$174482	\$183206

Promotion	\$99825				
Singers	\$266000				
Conductor	\$11000				
Director	\$8000				
less: one fee to prod.	(\$19000)				
Orchestra perf	\$69348				
Dancers @ 50%	\$2500				
Chorus @ 50%	\$35500				
Production @ 25%	\$26250				
Front of house	\$5250				
Music rental	\$21500				
Total perform.	\$526173				
TOTAL PER PERFORM.	\$35078				
REVISED PER PERFORMANCE	\$35078	\$36832	\$40515	\$42541	\$44668

EXPENSES:

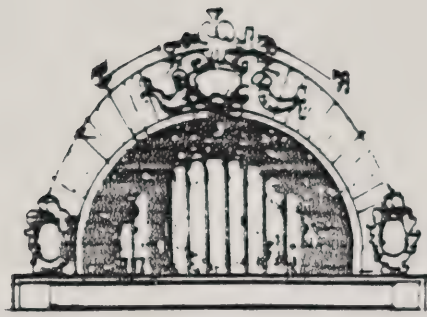
Production	\$575492	\$604267	\$634480	\$697928	\$732824
Performance	\$526173	\$441985	\$648245	\$680657	\$893363
Total	\$1101665	\$1046252	\$1282725	\$1378585	\$1626187

NET	(\$430388)	(\$275054)	(\$379461)	(\$138419)	(\$247851)
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OPERA COMPANY OF BOSTON

FIXED EXPENSES

	PROJECTION Feb 87	PROJECTION 1987-88	PROJECTION 1988-89	PROJECTION 1989-90	PROJECTION 1990-91
ARTISTIC:	\$150000	\$160000	\$165000	\$170000	\$175000
OPERA HOUSE:					
Edison steam	\$180000	\$180000	\$180000	\$180000	\$180000
Edison electric	\$40000	\$40000	\$41200	\$42436	\$42437
Supplies	\$13000	\$13000	\$13390	\$13792	\$14205
Personnel	\$0	\$0	\$25000	\$30000	\$33000
Trash	\$2400	\$2400	\$2472	\$2546	\$2623
Repairs-major	\$0	\$0	\$0	\$0	\$0
Repairs-contingency	\$15000	\$25000	\$25750	\$26523	\$27318
Total	\$250400	\$260400	\$287812	\$296446	\$299583
Paid by City	\$0	\$0	\$287812	\$296446	\$299583
Net OCB cost	\$250400	\$260400	\$0	\$0	\$0
ADMINISTRATION:					
Salaries-base	\$175000	\$175000	\$150000	\$157500	\$165375
Salaries-new	\$50000	\$150000	\$175000	\$183750	\$192938
Benefits-base	\$25000	\$25000	\$26250	\$27563	\$28941
Benefits-new	\$5000	\$15000	\$15750	\$16538	\$17364
Supplies	\$15000	\$16000	\$16800	\$17640	\$18522
Telephone	\$50000	\$51000	\$53550	\$56228	\$59039
Postage	\$6000	\$6000	\$6300	\$6615	\$6946
Legal	\$0	\$0	\$0	\$0	\$0
Audit	\$5000	\$5000	\$5250	\$5513	\$5788
Licensing	\$1500	\$1500	\$1575	\$1654	\$1736
Travel	\$25000	\$25000	\$26250	\$27563	\$28941
Dues	\$4300	\$4300	\$4515	\$4741	\$4978
Miscellaneous	\$20000	\$25000	\$26250	\$27563	\$28941
Insurance-umbrella	\$35000	\$40000	\$44000	\$48400	\$53240
Insurance-property	\$33000	\$35000	\$38500	\$42350	\$46585
Insurance-liability	\$6000	\$7000	\$7700	\$8470	\$9317
Insurance-directors	\$0	\$0	\$0	\$0	\$0
Total	\$455800	\$580800	\$597690	\$632085	\$668650
			\$0		
Debt service	\$168000	\$238000	\$249900	\$0	\$0
			\$0		
Depreciation	\$100000	\$100000	\$100000	\$100000	\$100000
TOTAL FIXED	\$1124200	\$1339200	\$1112590	\$902085	\$943650



PROJECT IMPACT

PROJECT IMPACT

Boston is one of the very few large cities in the country with a distinct theater district encompassing a two or three block area.

The rejuvenation of the theater district will transform The Opera House from an inadequate performance facility to a gateway for the renewed area. While large development efforts, such as the building of Lafayette Place directly opposite The Opera House block, have already occurred, a renovated Opera House will attract a great deal more private investment to the surrounding area. It will also create jobs and operate as an added attraction for tourism, directly improving the local economy and arresting the gradual decline of the theater district.

The Opera House, with its unique architectural and acoustical attributes and its renowned resident opera company, has enormous potential as a cultural and civic resource which can be realized by the proposed renovation. In addition to its regular performance schedule, a restored facility would be used for additional Opera Company activities, including a full-scale children's opera theater for public school groups, with performances to be held in the proposed 150-seat smaller theater; professional training programs for singers, designers, and set craftsmen in collaboration with local universities and conservatories; and cultural exchange programs with foreign opera companies.

In recent years, the City of Boston has seen the emergence of numerous smaller performing arts organizations, such as the Pro Arte Chamber Orchestra, Musica Viva, Collage, and The Cantata Singers which have added a unique and vital element to the cultural life of the city. These groups, as well as some larger and more established musical groups, such as the Masterworks Chorale and the Handel and Haydn Society, lack a permanent well-located performance space. The Opera Company of Boston intends to invite these and other groups to use the newly-renovated theater and the proposed 150-seat theater for their performances, thereby providing Boston audiences with a full range of musical opportunities in one central refurbished location in the theater district. In addition, the renovated building would provide impressive space for convention activities, school convocations, civic conferences, art exhibitions, as well as a library and museum and other cultural and municipal uses.

The finely decorated Trustees Room, originally part of the men's lounge, is located off the promenade. This oval, one-story space has a medieval spirit and is dominated by an intricately-carved stone fireplace and overmantle with inset carved panel depicting a sea battle. The walls are of dark oak paneling divided into bays of fluted wood pilasters with gilded capitals. Part of the wall is covered by a tapestry-like fabric. Original crimson velvet swags hang above niches at each corner of the room. Red, black and tan marble tiles are used to form patterns on the floors.

One of the niches of the Trustees Room serves as the entrance to the mezzanine level men's room. A small anteroom with marble water fountain precedes the toilet room, which has original plumbing fixtures and black and white tile walls and floor.

The mezzanine ladies lounge, is also located off the promenade, delicate and Adamesque in style and consists of a small circular entrance room with marble floor and marble water fountain followed by two lounging rooms and a toilet room. The first lounging room is the most ornate and features a white marble fireplace and painted wainscotting with arched mirrors above decorated with gilded cast metal festooning. The ceiling is vaulted and the room is lighted with a crystal chandelier and mirrored wall scones. The second lounging room, which originally contained dressing tables, also has mirrored walls and plaster ornamentation but is generally simpler in treatment. The toilet room retains its original fixtures and black and white floor and wall tiles.

The stair landing leading from the Grand Lobby to the basement lounges also serves as a small lounge. This oval room, with its brown, red, tan and gold decorative scheme, is dominated by a marble fountain in a niche flanked by three-quarter round marble column. The oval ceiling has a recessed center painted sky blue, with no mural. Paneled doors and arched mirrors alternate along the walls. The original chandelier and wall scones remain intact.

The spacious Grand Lounge in the basement is reached from the main staircase, which flairs out at the base in the same manner as in the Grand Lobby. The dark wood wainscotting and brown terrazzo floors give this room a sombre, medieval tone. The principal architectural element is a cast plaster fireplace with paired fluted Ionic columns supporting the mantle and carytid figures supporting the cornice. The walls are divided into bays by pilaster strips of a wood compo material which simulates intricately carved wood. Above the wainscotting along the upper third of the wall surface is a rococo mural painted in oils on canvas or leather. The ceiling is slightly vaulted along the center section of the lounge and is painted in green, blue and tan with gold leaf highlighting the low relief plaster ornament.

The basement men's room, located off the Grand Lounge, include two lounges and a toilet room. The first lounge has a red marble floor and walnut paneled walls. Off this room is a niche with gilded wall panels and a marble water fountain and also an area with original wood-paneled telephone booths. The inner lounge has a red linoleum floor, beamed ceiling and oak wainscotting and is dominated by a handsome carved stone fireplace.

The basement ladies rooms, including two lounges and a toilet room, are entered from the Grand Lounge through a semi-circular arched doorway flanked by carved wooden three-quarter round column. The lounges are Louis XIV in style and less ornate than those at the mezzanine level. Wall surfaces are divided into arched and rectangular panels painted in green, blue and beige tones. A Venetian glass chandelier and matching wall scones remain in place. The ceiling is unadorned except for a border and center medallion. A marble fireplace is located along one wall. The inner lounge has mirrored wall panels and a decorated ceiling. Between these two rooms is a small anteroom with water fountain and telephone booths.

Bip plans for Opera House under discussion

The Boston Redevelopment Authority and state government would join forces to buy, renovate and expand Boston's Opera House, and then turn it over to the city as one of the linchpins of the proposed Downtown Cultural District, under a plan now in the early formative stage of discussion, said Opera Company of Boston founder and artistic director Sarah Caldwell yesterday.

The Opera Company (OCB) would remain the principal user of the facility, expanding the scope of opera presentations and fulfilling Caldwell's long-held dream of adding extensive programming for children. But under some as yet undetermined form of city management, the Opera House would also be opened up to scores of other local nonprofit performing arts groups, most of which do

it's important present, historically has been the play of principal arts and entertainment area, with the Shubert, Wilbur, Charles, Next Move and Goffman Theaters among the other venues.

The total cost of the Opera House project has not been determined, although \$7 million for purchase and \$6 million for renovation and expansion are numbers "in the ballpark," according to one source privy to the discussions. Whatever the figures, the proposed funding mechanism for the Opera House project would be the Massachusetts Convention Authority Fund, with the state providing 70 percent of the cost and the BRA the remaining 30 percent. The same fund was used in construction of the New England Sports Museum in Springfield.

The proposal has been under discussion since late last year, but the officials involved have declined to comment on it publicly, saying "it's still just an idea, nothing's firm yet." But when a BRA memorandum on the subject reached a member of the press this week, officials, while insisting "it's still premature to go public,

confirmed that discussions were in progress to bring State City and BRA officials yesterday either declined to comment for the record or could not return phone calls. But by conceding they were "optimistic" about the plan, the arts commission's Bruce Ransley and an ad hoc group of nonprofit groups last year championed the Downtown Cultural District as a way of meeting the needs of the cultural community, which is a growth industry but one that is being beleaguered by a shortage of performance space and skyrocketing real estate and rental costs. On Beacon Hill, the legislature this session is considering a variety of bills that would establish a Cultural Facilities Development Fund to assist in planning and financing by nonprofit cultural institutions. The Boston Redevelopment Authority is on the same wavelength, and recently declared that arts-oriented private development must be integral to planning for the area.

Caldwell said that under the proposal the OCB, which owns the building now but is perennially strapped for funds, would gain some "precious financial solidity and the stage renovations we've always needed but never could afford."

With an expanded stage, Caldwell could expand the scope of productions — "we simply can't mount everything we want to with such an inadequate stage — and would also commission and develop plays for youngsters, often using a new 150-seat theater to be built during renovation. "I really like something Mayor [Raymond] Flynn says," said Caldwell. "It's to the effect that 'Opera is for the elite, but every child in this city is a member of the elite.' What a



COMMUNITY LETTERS

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Director
MOBIUS

Sarah de Besche
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MOBIUS

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Pro Arte Chamber Orchestra of Boston

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President
Chinese Culture Institute

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Artistic Director
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Massachusetts Cultural Alliance Inc.

Katalin Mitchell
Administrative Director
The Boston Camerata

George B. Moseley
Treasurer and Board Member
MOBIUS

Anna S. Myere
Copley Square Ballet and The Ana Roje School

David A. Ross
Director
The Institute of Contemporary Art

Ron Rothman
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The Artists Foundation

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Raymond Shih
President
Greater Boston Chinese Cultural Association

Josiah A. Spaulding, Jr.
General Manager
The Wang Center for the Performing Arts

Terese Trapani
Executive Director
The Copley Society of Boston

Spiro Veloudos
Artistic Director
The Publick Theatre, Inc.

John B. Welch
Managing Director
Baker's Plays

~~THE CULTURAL DISTRICT / FAN PIERS~~

March 2, 1987

Also Cultural District

BOSTON REDEVELOPMENT
AUTHORITY
DIRECTOR'S OFFICE

MAR 4 11 27 AM '87

ICA

THE INSTITUTE OF
CONTEMPORARY ART
955 BOSTON STREET
BOSTON

MASSACHUSETTS

02115

(617) 266-5152

Honorable Raymond L. Flynn
Mayor - City of Boston
Boston City Hall
Boston, Ma. 02201

Dear Mayor Flynn:

The decision to move forward with the Midtown Cultural District plan at the Fan Piers may be among the most significant decisions you will make in your first term. The long term benefits are truly in the best interests of the city and all of those who live here because of Boston's highly developed and broadly constituted cultural life. The idea of a plan which would help eliminate the city's shameful combat zone while creating space for the presentation of performing and visual arts is truly enlightened public policy. Please do not waiver in your support of this distinct and distinguished plan.

At the same time, I urge you to support the parallel plan of including the new ICA building as an integral part of the Fan Piers project. Boston deserves and is ready for a truly first rate facility for contemporary art. The combined generosity of the developers linked with positive indications of state construction cost support has created an opportunity that may only occur once in a lifetime. The new ICA at Fan Pier would be the first major satellite of the Cultural District Plan, and will be developed as a carefully considered complement to the facilities which will emerge from the plan itself.

Your administration has already gained great distinction for its attention to thorny issues either long-neglected or passingly attended to by your predecessors. Neighborhood issues, employment opportunities, race relations, and affordable housing have all been continually addressed with intelligence and compassion. Your appointment of Commissioner Bruce Rossley for the office of the Arts and Humanities for Cultural Affairs has sent a signal that the Cultural life of Boston will receive equally thoughtful and decisive attention. These two key decisions present you with the opportunity to take a major step forward in establishing the importance of the Cultural health of Boston as a significant priority of your administration.

The new ICA at the Fan Pier and the Midtown Cultural district plan are two ideas whose time is now. The ICA is ready and so is Boston. I urge you to act in support of these measures.

Yours truly,

David A. Ross

David A. Ross
Director

cc: John Hamill, President
Libby Shufro, Massachusetts Cultural Alliance
Stephen Coyle, Boston Redevelopment Authority

870304-009

*Allen
Huggins
me*

*Sample response
letter*



CITY OF BOSTON • MASSACHUSETTS

OFFICE OF THE MAYOR
RAYMOND L. FLYNN

March 3, 1987

Mr. Bruce Marks
Artistic Director
The Boston Ballet
553 Tremont Street
Boston, MA 02116

Dear Bruce:

Thank you very much for your letter in support of the proposed Midtown/Cultural District.

I share your deep concern regarding the lack of affordable performance, rehearsal and exhibition space for Boston's resident arts organizations. We are presently examining possible solutions to these problems which will effect both the present and future cultural life of our City.

I want to assure you of my support of your organization's efforts to make affordable, quality cultural activities available to all of the people of Boston.

Sincerely,

Raymond L. Flynn
Mayor of Boston

RLF:BPR:CT

E. Kennedy

207

25 State Street, Boston, MA 02109

February 20, 1987

The Honorable Raymond L. Flynn
The Mayor's Office
Boston City Hall
Boston, MA 02201

Dear Mayor Flynn,

I strongly believe, as Artistic Director of Boston Ballet, that the new development plans initiated by the Boston Redevelopment Association to build new space for theaters, offices, and rehearsal space would not only be a tremendous asset to Boston's cultural and artistic community, it would also allow the city to move forward and grow in a positive direction.

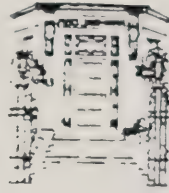
This new development would open up a new area in Boston that is now deemed unsafe by many Bostonians and make it an interesting and exciting neighborhood of cultural activity.

Sincerely,



Bruce Marks
Artistic Director

The French Library in Boston



a cultural center since 1945

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RE: The Cultural District Plan Proposal

February 27, 1987

Dear Mayor Flynn:

The French Library in Boston wishes to state its strong support of the BRA proposal. We feel that this project will contribute greatly to the revitalization of a crucial area and will be a lasting tribute to your administration.

Sincerely,

Vera G. Lee
Executive Director



The Publick Theatre, Inc.
52 Joy Street
Boston, MA 02114
(617) 720-1007

February 27, 1987

Honorable Raymond L. Flynn
Mayor, The City of Boston
Boston City Hall
Boston, MA 02201

Dear Mayor Flynn:

I am writing you, as many of my colleagues are, in support of your efforts for the Downtown Cultural District plan. During my 17 years of residency in this city, I can remember no program that has had as positive an influence on the cultural community.

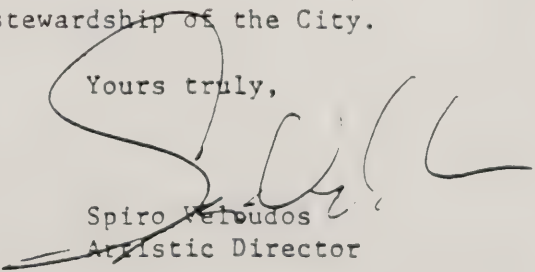
As I write, I am in the process of planning The Publick Theatre Inc.'s 17th Summer Season. We are lucky that we have a performance space, at least during the summer, that allows us to contribute to Boston's cultural offerings and to the city's quality of life. However, there are many organizations of merit that do not have the chance to contribute as much or at all because of the lack of reasonable, affordable performing space. The Downtown Cultural District plan is a giant step in addressing this problem.

As a life-long resident of Massachusetts and a long time resident of Boston, I, like many of my fellow New Englanders, look to the leadership of Boston as the Athens of America to shape the cultural tastes of our region. Boston can offer to the cultural audience not only the great institutions, i.e. the Symphony and the Museum of Fine Arts, but it can also offer an alternative to these institutions through its support of its small and medium size organizations. These alternative cultural offerings help develop the cultural tastes of Boston through offering lower ticket prices and more accessible programming.

In this time of many pressing needs in the City, it may seem irrelevant to address the needs of the cultural community. It is my hope that enlightened leadership will be able to understand the diverse benefits that the Downtown Cultural District would provide to so many and give it the support it deserves.

Thank you for your consideration in this matter, and I wish you continued success during your stewardship of the City.

Yours truly,


Spiro Veloudos
Artistic Director

cc: Bruce Rossely
Libbie Shufro



**Pro Arte Chamber
Orchestra of Boston**
104 Charles Street
Boston, Massachusetts 02114
(617) 661-7067

Larry Hill
Music Director

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Robert D'Attilio, Operations Manager
Gary DiBlasio, Project Director
Access to the Best Music

February 24, 1987

Mayor Flynn
City Hall
Boston, MA

Dear Mr. Mayor:

Let me add the opinion of this orchestra to that of the hundreds of cultural groups around Boston who look to you for leadership in the matter of a cultural district plan.

We are among the lucky few: we have some space on loan from one of Boston's fine universities. However, we could be homeless on a month's notice, and join the ranks of other similarly burdened music, theater and dance groups.

Please support the BRA's proposed cultural district plan; Boston deserves the talents of its artists used for artistic output, not constantly scrambling for a space to plug in the phone.

Thanks!

Sincerely,


Ms. Corey Boniface
General Manager

cc: Mass Cultural Alliance

The Artists Foundation

December 24, 1986

Bruce R.

Mayor Raymond Flynn
Boston City Hall
One City Hall Plaza
Boston, MA 02201

Dear Mayor Flynn:

I am delighted to hear that progress is being made in working out a cooperative approach between the Cultural District Plan and the Institute of Contemporary Art's Fan Pier Project.

As participants in the Cultural District through our upcoming City Place arts project at the State Transportation Building, we at the Artists Foundation are especially alert to the important and large scale urban renewal and cultural resource potential of the Cultural District Plan. As participants in the contemporary arts field we are also excited about the possibility of the major benefits of a new and expanded building for the ICA.

As the BRA works out coordinated plans for the cultural district and the Institute of Contemporary Art at Fan Pier we urge you to support both of these efforts. When planned in a complimentary way, there is certainly room and reason for both. The citizens of Boston will be the beneficiaries.

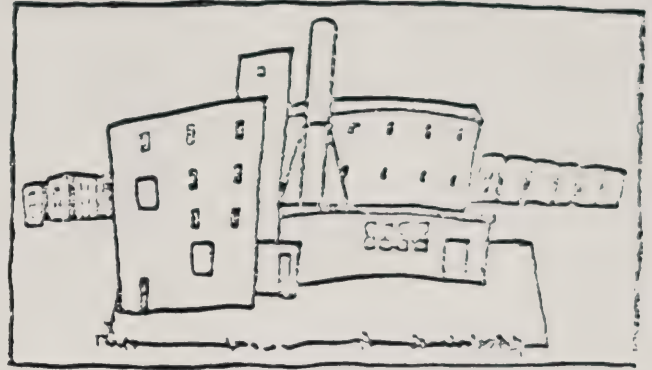
Best wishes for a happy and productive new year.

Yours truly,



Ron Rothman
Executive Director

SOUTH BOSTON ARTISTS



516 E. SECOND ST.

Honorable Raymond L. Flynn
Mayor of Boston
City Hall
Boston, MA 02201

Dear Mayor Flynn:

For the members of the South Boston Artists Group, I would like to express our support and approval of the proposed development of the Midtown/Cultural District as was described in the TAB last week.

In a City rich with artistic resources, we feel that the time has arrived for Boston to unite and present itself culturally. Emerging and established working artists need a vehicle in which to express their craft. As our City is experiencing an economic boom, developers here have a responsibility and possess an advantage in supporting artistic development.

As visual artists, we feel that the resurgence of a thriving cultural environment will improve the City, and ensure that the cultural community will benefit from the economic boom it helped to create, bringing for a balance in an urban setting for the good of all who visit or live here.

Thank you for your consideration and for your continuing support of cultural growth here in Boston.

Sincerely,


George McIlleen

For the Board of the South Boston Artists Group

GM/gd

cc: Stephen Covey
Bruce Rosslev

S. ROSSLEY
ARTS
RLF REPLY

JUNE JUDSON
Artistic Director, Theatre in Process
220 Marlborough Street
Boston, MA 02116
(617) 267-1053

Honorable Raymond J. Flynn
Mayor - City of Boston
Boston City Hall
Boston, MA 02201

Dear Mayor Flynn,

As Artistic Director of Theatre in Process,
and on behalf our Board of Directors, I would like
to urge you to support all efforts to create a
Cultural District in what is now the "theater
district." The theater, especially the theater arts,
are really in need of visibility and space.

In addition, as a Boston resident, I believe
that the creation of a lively Cultural District will
bring people into our city day and night, thus
improving the economics of our city and giving
it the world class cultural status it so richly
deserves!

Sincerely yours,

June Judson, Artistic Director
Theatre in Process

cc. J. Gaffa
220th Cultural Alliance

Bakers Plays

WALTER H. BAKER COMPANY PUBLISHERS AND AGENTS

100 State Street • Boston, Mass. 02111 • (617) 452-1212

Feb. 10. 1987

Honorable Raymond L. Flynn
Mayor, City of Boston
Boston City Hall
Boston, MA 02201

Dear Mayor Flynn:

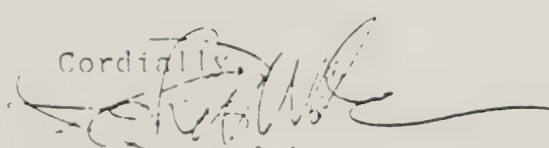
So much has happened through your administration in support of the arts in Boston: Bruce Rosslev and Catherine Royce have become friends and advocates for artists, visual and performing, throughout the Boston Community. Congratulations for viewing the arts as an important element of your administration.

A city is not represented by buildings, its corporate headquarters., etc. but it is perceived throughout the World by its quality of life. Here in Boston we have the opportunity to improve that quality of life not only for Boston and the nation, but for the World as well. We need a cultural district!

As president of StageSource, representing over 500 active individual members and over 40 producing members, I know the need. As a board member of Boston Shakespeare Company, I know the need. As a former panelist for the Massachusetts Council on the Arts and Humanities, I know the need. As former chair of the professional division of the New England Theatre Conference, I know the need. I also know that members of the above institutions, be they administrators, members or supporters, will actively support your involvement with the establishment of the Cultural District for Boston.

Many of us anxiously wait for the announcement of your plan for the district, and look forward to supporting your efforts in bringing to Boston--once again--its appropriate place in the World Community---The Athens of America!

Cordially,


John B. Welch
Managing Director

JWB/sk

c.c. L. Shufro/Massachusetts Cultural Alliance.

SJD ASSOCIATES

48 BANKS STREET
CAMBRIDGE, MA 02142
TELEPHONE 617 452-6664

16 February 86

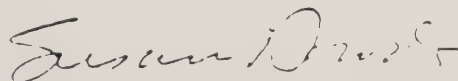
Honorable Raymond L. Flynn
Mayor - City of Boston
Boston City Hall
Boston, MA 02201

Dear Mayor Flynn:

As a trustee of the Massachusetts Cultural Alliance, as a consultant for arts organizations in Boston, and as a private citizen deeply interested in the development of Boston as a cultural center in this nation, I have followed with delight the City's plans for development of the Boston Cultural District. The arts community in Boston has experienced unprecedented growth, and speaks with a more unified voice than ever before. Its presence in concentrated form in the new District will enhance economic opportunity for the arts and for businesses in the area, and bring joy and new life to Boston--not to mention national recognition from other cities who wish they could do the same!

I support the excellent work you are doing to move this project ahead, and look forward with great anticipation to the new Boston Cultural District.

Sincerely,



Susan Dowds

cc: Libbie Shufro
Executive Director
Massachusetts Cultural Alliance

The Shubert Organization, Inc.

225 West 44th Street New York, N.Y. 10036 212 944-3790

GERALD SCHOENFELD
Chairman of the Board

February 4, 1987

The Honorable Raymond L. Flynn
Mayor of the City of Boston
City Hall
City Hall Plaza
Boston, Massachusetts

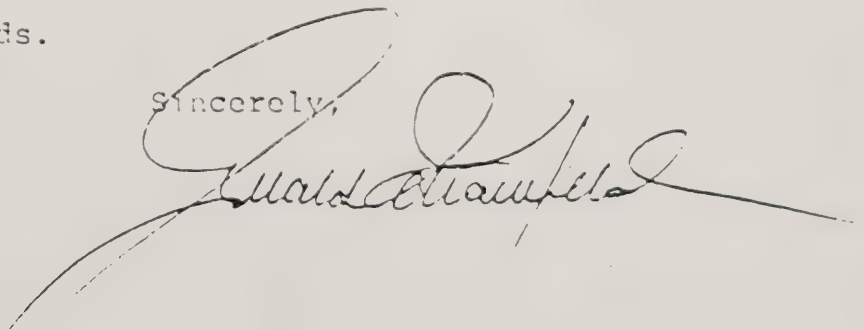
Dear Mayor Flynn:

I want to congratulate you on your concern and interest for the performing arts in Boston. The creation of a Midtown/Cultural District and planning for the future of the performing and visual arts is critical to their survival. Everyone should be justly proud of your leadership role in this effort.

I have also been advised of the introduction of a Bill by State Representative Robert A. Durand for the 1987 legislative session seeking to establish a Performing Arts Development Revolving Loan Fund. This is a salutary Bill and I hope that it will receive your support.

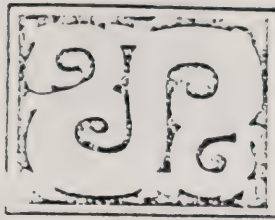
Kindest regards.

Sincerely,

A large, stylized handwritten signature in dark ink, likely belonging to Gerald Schoenfeld, is written over the "Sincerely," and extends across the lower right portion of the page.

GS/b

cc: Marge Roedig



February 6, 1967

Honorable Raymond L. Flynn, Mayor
Boston City Hall
Boston, MA 02201

Dear Mayor Flynn,

On behalf of the Chinese Culture Institute, I am writing to encourage you to support the Cultural District plan. I'm sure you share with us our commitment to improving the quality of life through cultural enrichment and the arts. The district will become the heart of this activity and will enrich the lives of the Chinese people who currently border the planned district in Chinatown.

This development will be important for the Chinese community, but only if affordable housing and rents are made available so that the middle and lower income Chinese can retain their neighborhood.

I am very pleased to hear that the B.R.A. and the Commissioner of Arts and Humanities are interested in developing a Center for Asian Arts and Culture. This will be the first center of its kind in the United States and will put Boston's Asian community on the par of San Francisco's and New York's.

I hope you will help us on this important project with your enthusiastic support.

Sincerely,

Dr. Doris C.J. Chu
President
Chinese Culture Institute



B. Roulston
1.6.10
1.6.10

539 Tremont Street, Boston, Massachusetts 02111 (617) 266-2733

February 13, 1987

Honorable Raymond L. Flynn
Mayor-City of Boston
Boston City Hall
Boston, MA 02201

Dear Mayor Flynn:

It is with enthusiasm that we applaud your plans to create a cultural district in downtown Boston.

In recent years Boston has truly emerged as a national leader in the production of cultural programs and activities. The performing and visual arts have become an important part of the city's economy, as well as an important part of daily neighborhood life.

But the very vitality of our city threatens to drive artists to other locations where studio and performance spaces are more readily available at more affordable prices.

Your vigorous support of the cultural district will insure that City Stage Co. and hundreds of other cultural organizations and individuals will be able to work effectively as part of the city's vibrant future.

Very truly yours,

A handwritten signature in dark ink, appearing to read "T. W. Roulston", written over a horizontal line.

Thomas W. Roulston, President



The Professional Theatre in Residence at Boston University

February 17, 1987

Honorable Raymond L. Flynn
Mayor, City of Boston
Boston City Hall
Boston, MA 02201

Dear Mayor Flynn:

/I want to add my voice to those from whom you have been hearing recently
in support of the proposed Cultural District development plan.

My interest in this plan is twofold. First, I strongly believe that a cultural district can do for Boston what it has done for cities as varied as New York City and Cleveland. It can serve as the centerpiece for a revitalization which we all agree to be so necessary for some parts of our inner city. Second, I am very interested in the prospect of the Huntington Theatre Company participating in this project. As the City of Boston's largest professional theatre company, we are very interested in taking part in this plan, most likely through the use of a 350 - 450 seat theatre for a portion of each season. Such a facility is central to our continuing expanding service to this region's many theatergoers, and to our own artistic growth. Without this plan it is possible that no such space will be available, and our efforts to expand our services into a second theatre may well be frustrated.

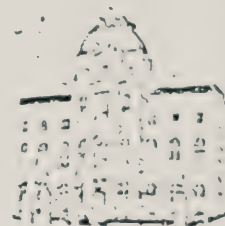
If I can do anything further to help your decision in this matter, I would be glad to do so. Until then, let me only restate my strong support for this plan and my belief for its beneficial effects for our city.

Sincerely,

Michael Maso
Managing Director

MM:lr

Architectural Conservation Trust (ACT) For Massachusetts



February 18, 1987

Honorable Raymond L. Flynn
Mayor - City of Boston
Boston City Hall
Boston, MA 02201

RE: Boston Cultural District Development

Dear Mayor Flynn:

/This letter is in support of the Cultural District Development Proposal
by the BRA. We are in favor of development of the parcel abutting
Chinatown and the Combat Zone as a mixed-use neighborhood with new
affordable housing, office space, new theatres and other features.

This proposed District would provide significant remedies for the space
problem that has plagued the cultural community.

We urge your strong support.

Sincerely,

William V. Anderson

WVA:nc

cc: Libby Shufro
Massachusetts Cultural Alliance

THE WANG
CENTER

February 9, 1987

The Honorable Raymond L. Flynn
Mayor of Boston
City Hall
Boston, MA 02201

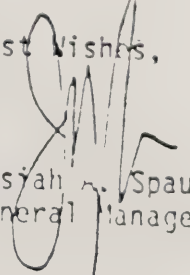
Dear Mayor Flynn:

This letter comes to convey my great enthusiasm for the proposed development of a cultural district for Boston. I am fortunate, in that my new role as General Manager of The Wang Center, puts me in a unique position to offer my endorsement and lend the support of the Center to the project.

The goals for the cultural district and the stated mission of The Wang Center parallel each other to the extent that I envision the happy integration of one into the other. The resulting synergy will provide a cornerstone within the district which will advance your immediate and long-term goals for the entire neighborhood - commercial and residential.

We are here, and we want to play a major part in helping to bring this idea to fruition. Please be in touch, at your convenience, to discuss how The Wang Center can help.

Best wishes,


Josiah N. Spaulding, Jr.
General Manager

JS/j1

✓cc: Bruce Rossley

Copley
Square
Ballet & the
Ana Roje
School

B. ROSSLEY

ARTS

2/10/17

RLF REPLY

AMERICAN SOCIETY OF RUSSIAN STYLE BALLET INC. (a non-profit org. 501(c)(3))

I am - Mayor L. Flynn.

(I write to you as a artist in
need of your support. To back the
project for the new Boston Cultural
District development.) the artist of the
city need your positive voice and
energy for this project

It will not only help the artists
and make the area more exciting
and alive, but it will bring great
visibility, life and energy to our community
and surrounding areas.

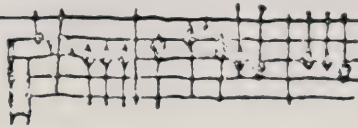
I thank you for your time
and hope this project will come true
in life

Sincerely yours

(Anna S. Thyer)

THE BOSTON CAMERATA

Joel Cohen, Music Director



February 23, 1987

Honorable Raymond L. Flynn
Mayor - City of Boston
Boston City Hall
Boston, MA 02201

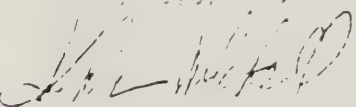
Dear Mayor Flynn:

We are writing you in support of the development of the Cultural District in Boston. As we are sure you are aware, the development of this project would be of great help to all of us in the arts, and at the same time would become an enormous asset to the city of Boston.

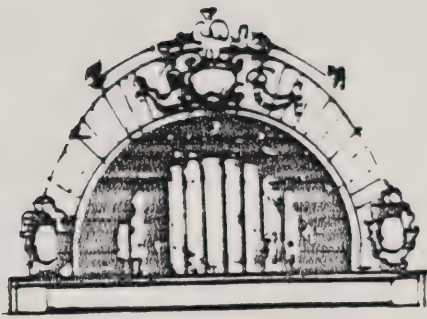
We all hope that this project will meet with your support and we shall see it fulfilled in the near future.

With our best wishes,

Sincerely, yours,


Katalin Mitchell
Administrative Director

cc: Libby Shufro
Mass. Cultural Alliance



ADDITIONAL OPERATING SUPPORT

ADDITIONAL OPERATING SUPPORT

The Opera Company recently initiated a major fund drive under the leadership of Richard F. Johnson and a 22-member Development Committee. Mr. Johnson was formerly an officer of Ketchum, Inc., the oldest and largest fundraising firm in the country, and is widely-known for his successful fundraising efforts on behalf of numerous institutions. The Development Committee has announced a challenge to the Board of Directors and Trustees of the Opera Company to raise \$500,000 by June 2, 1987 and to raise an additional \$1 million by the end of the current calendar year. The Development Committee plans to initiate an aggressive campaign to increase donations from foundations and corporate sources. The Opera Company has also received enthusiastic responses from international funding sources in connection with its planned cultural exchange program with foreign opera companies. It is anticipated that consummation of the restoration project will greatly enhance the Opera Company's fundraising efforts.

The Opera Company has begun a large membership drive and is adjusting its performance schedule in order to increase income and reduce costs. In a further effort to increase revenues the Opera Company plans to rent both its main auditorium and the proposed 150-seat theater to other performing arts ensembles, as described above under Project Impact.



APPENDICES

The Opera Company of Boston



Subscribe now to be assured of seats for the exciting 1987 season. Just read what reviewers have said about Sarah Caldwell and The Opera Company of Boston...

The Boston Globe

"A triumph"

"Fabulous singing, playing and spectacle."

"Caldwell filled the stage with imagination"

"The orchestra played superbly."

Richard Dyer
January 1986

The Boston Herald

"Music theater that ignites the senses and generates excitement so rare that it will send you out of the theater on a wave of euphoria."

Ellen Pfeifer
May 1986

THE CHRISTIAN SCIENCE MONITOR

"A Sarah Caldwell production that was incredibly ambitious in scope and successful in those ambitions."

Christopher Swan
March 1986

The Philadelphia Inquirer

"From the start, it was apparent that this was a production of intelligence and vision...conducted with intelligence and energy and a wonderful sense of scale."

Michael Kimmelman
January 1986

THE BOSTON PHOENIX

"Caldwell back at the top, the very top, of her form."

"Inspired"

"Sleek and sharp"

"A knockout"

Lloyd Schwartz
May 1986

The Washington Post

"Perhaps the year's most significant operatic event in America"

"Provocative"

"A visual extravaganza"

Joseph McLellan
March 1986

THE NEW YORKER

"Penetrating, beautiful and true...it showed the Boston Company at full strength, presenting an opera that matters, and in a way to bring to life what matters about it most."

Andrew Porter
June 1986

NOW IS THE TIME TO SUBSCRIBE ►

Join Us for an Exciting Season!

Be sure not to miss the music, theatre, spectacle and emotion...

The Opera Company of Boston at its best!



IL TROVATORE

JANUARY-FEBRUARY 1987
Giuseppe Verdi

◀ Stefania Toczyska

Verdi at the height of his melodic vitality...the extravagance of the story and the vigor and lyrical poetry of the music have secured its position in the world repertoire of great opera since its premiere in 1853. Miss Caldwell will stage and conduct a new production designed by Herbert Senn and Helen Pond and featuring an all-star international cast led by Bulgarian soprano Stefka Evstatieva, Polish mezzo-soprano Stefania Toczyska and English Baritone John Rawnsley.



JULIUS CAESAR

FEBRUARY 1987
George Frederic Handel

◀ Peter Sellars

Peter Sellars directs and Craig Smith conducts an imaginative interpretation of Handel's masterpiece. Hailed at festival performances by *The New Yorker* as "witty and astonishingly dramatic," the production gets a new look for the Opera House stage. Jeffrey Gail, Susan Larson, James Maddelena, Lorraine Hunt and Marv Westbrook-Geha star. *The Boston Globe* praised moments of "breathtaking beauty" and added, "everything in this production reverberates."



MADAMA BUTTERFLY

MARCH-APRIL 1987
Giacomo Puccini

◀ Sarah Reese

"Sarah Reese has it in her to be the supreme soprano of our day—there hasn't been a sound like this in 30 years, since Leontyne Price was starting out."
—R Dyer, *Boston Globe*.

Miss Reese, whose work with the Opera Company has won a legion of Boston fans and whose recent triumphs in France have earned critical raves, returns "home" for her first Cio Cio San. Miss Caldwell will direct and conduct a revival of our beloved Ming Cho Lee production.



MEDEA

MAY 1987
Luigi Cherubini

◀ Shirley Verrett

A lavish new production with costumes designed by George Ziakas and made in his native Greece, masks from Paris and a monumental set designed by American sculptor Jonathan Gardella and made in Israel: A sure blockbuster! The incomparable Shirley Verrett stars in Cherubini's powerful setting of the passionate Greek myth.

For your enjoyment, The Opera Company of Boston features English translations. Hear the beauty of the original language while you see a simultaneous projected translation above the stage.

CALL 426-5300 TO SUBSCRIBE. OR SEND IN THE ORDER FORM TODAY! ▶

SARAH CALDWELL
ARTISTIC DIRECTOR,
THE OPERA COMPANY OF BOSTON

Sarah Caldwell, Artistic Director of the Opera Company of Boston, has been hailed as "Opera's First Lady" by *Newsweek*, "the best opera director in the United States" by *Time Magazine* and "simply the best thing in American Opera" by *The New Yorker*.

Born in Maryville, Missouri, Miss Caldwell studied the violin as a child and was later educated at the University of Arkansas, Hendrix College in Arkansas and the New England Conservatory of Music. Before she was twenty, while playing in the student orchestra at Tanglewood, Sarah Caldwell staged her first opera, a production of Vaughn Williams' *RIDERS TO THE SEA*, after which Boston Symphony Orchestra conductor Serge Koussevitzky invited her to join the Tanglewood faculty. In addition, Miss Caldwell served as assistant to Boris Goldovsky, chairman of the New England Conservatory's Opera department, and was appointed the first chairman of Boston University's Opera department.

In 1957, with the support of a small group of Boston citizens, Sarah Caldwell founded The Boston Opera Group, now called The Opera Company of Boston, which performs at The Opera House, formerly the B.F. Keith Memorial Theatre. Built in 1927, it is considered the finest example of French Baroque architecture in the United States.

In the 25-year history of the Opera Company of Boston, Miss Caldwell has won audience and critical acclaim for brilliant staging of operatic classics such as *AIDA*, *TOSCA* and *DER ROSENKAVALKER* and for the American premieres of Schoenberg's *MOSES AND ARON*, Berlioz' *THE TROJANS* (recent version), Nono's *INTOLLERANZA*, Rameau's *HIPPOLYTE ET ARICIE*, Sessions' *MONTEZUMA*, Tippett's *THE ICE BREAK*, Mussorgsky's *BORIS GODUNOV* (original version) and Verdi's *DON CARLOS* (in the original French). The first woman to conduct at the Metropolitan Opera and the first American woman to lead the New York Philharmonic, Miss Caldwell has worked with virtually every great opera singer of our time, including Beverly Sills, Luciano Pavarotti, Joan Sutherland, Placido Domingo and Nicolai Gedda.

Additional Caldwell credits include an Angel Records recording of Donizetti's *DON PASQUALE* and a 1981 trip to China where she conducted the Central Opera Theater of Peking in a Chinese-language *LA TRAVIATA*. Outside opera, Miss Caldwell has conducted the Symphony Orchestras of Milwaukee, New Orleans, Chicago, Pittsburgh, Syracuse, Atlanta, Cleveland, Philadelphia, New York and Boston.

Sarah Caldwell's achievements have won her honorary degrees from museums, colleges and universities, including Harvard, the covers of *Time Magazine* and *The New York Times Magazine* and an American Express commercial. "She is justly called the First Lady of American Opera," *Time Magazine* wrote in a 1975 cover story on Caldwell, "but there is no one man in the U.S. who can match her versatility, resourcefulness and sheer talent."

In a January, 1982 interview with *Boston Magazine*, when asked if she had "any last words for the people of Boston," Sarah Caldwell answered: "The performing arts in the past 20 years have been on precarious ground — but not nearly so precarious as they are on today. That means we need all the help we can get from people in order to make our company survive and grow. . . . When I was a student at Tanglewood, Koussevitzky gave an address to the students there which I remember very vividly. 'The Future of the arts in this country is in your hands,' he said, 'because there is no one else who will accept the responsibility.' That made a very profound impression on me, and I think it remains true today. The future of our company is not just in my hands, but in the hands of the people of Boston, because no one else is going to take responsibility."

The following architectural description of the Opera House was prepared by the Boston Landmarks Commission:

The Savoy, a steel-frame theatre building seating approximately 2,600, was constructed in 1928 in the Mediterranean Baroque/Beaux Arts tradition. The flat-roofed structure is irregular in plan and covers a 32,757 square foot site. The highly ornate principal facade on Washington Street is of glazed white terra cotta. It is tall and narrow in proportion and measures 26 feet wide and 96 feet at the highest point. The theatre extends 307 feet through the block to a rear entrance and secondary facade on Mason Street which is not of architectural interest. The Washington Street facade remains intact except for a modern marquee and upright sign dating from the 1960's.

At ground level, the recessed exterior vestibule is flanked by terra cotta piers with attached bronze poster display cases. The vestibule area has a terrazzo floor, veined white marble wainscoting and a vaulted ceiling with the bas relief Adamesque plaster moldings picked out in gold leaf. The original bronze ticket booth has been preserved intact along with ornate three-part bronze poster display cases on both side walls. The original ceiling chandelier and wall scones also remain in place.

The sumptuous interior of the Savoy combines elements of the European Baroque and English "Adam" styles and is characterized by a variety and grandeur of spaces and rich use of materials. The general color scheme of white, red and gold is carried out through extensive use of white marble, gold leaf, bronze and cast metal trim, and red carpets and fabrics. The public spaces include a succession of richly decorated lobby and vestibule areas culminating in the palatial two-story Grand Lobby, as well as a number of lounging areas and smaller public rooms.

The outer lobby walls are divided into four bays by two-story white marble engaged Corinthian columns flanking the second bay and two-story white marble pilaster strips flanking the fourth bay. The ceiling is painted in subdued olive green and gold tones with Abaesque plaster shallow relief detailing picked out in gold leaf. Original four-tiered crystal chandeliers hang from ceiling medallions at bays two and four.

The inner lobby/ticket booth area is a one-story space of modest size and irregular shape connecting the Washington Street lobby, Mason Street entrance, and Grand Lobby. The dominant features are the two bronze ticket booths and an ornamental fountain set in a niche with a black marble basin for water, a white marble back, and a carved wooden shell at the top. The floor of the inner lobby is white terrazzo with black geometrical patterning, and the walls are of natural walnut or mahogany paneling with some panels inset with mirrors. The ceiling, recently restored to its original condition, is peach colored with white trim. Original small crystal chandeliers hang from ceiling medallions.

At the rear of the inner lobby, a pair of double-leaved bronze doors leads to a narrow one-story passageway to Mason Street. This space is not highly decorated but is of interest because of the three shops along the north wall, which retain their original doors and shop fronts.

From the north wall of the inner lobby, four sets of doors lead into a small one-story vestibule which opens out onto the Grand Lobby, a two-story vaulted space dominated by a grand staircase to the north. The Grand Lobby is among the most ornate spaces in the theatre. The east and west walls are divided into five bays by two-story solid white marble three-quarter round Corinthian columns with gilded capitals, paired at each side of the center bay. Along the west (auditorium) side, the center bays have doors along the lower level and a cast metal balustrade open to the balcony promenade above. The balustrade motif is repeated on the opposite side in front of mirrored window-like bays at level two. The first and fifth bays on each side wall have a one-story niche inset between columns.

The ceiling of the Grand Lobby is highly decorated with low relief rococo ornamental patterns including extensive use of cartouches as well as shells, rosettes, theatre masks and a variety of classical moldings.

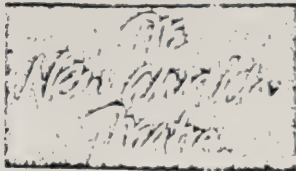
The grand staircase flairs out at the base and features a marble banister and marble balusters alternating with sections of cast metal grillwork. The stair landing on the second floor is referred to as Memorial Hall because it was originally the location of the bust of B. F. Keith. Memorial Hall is an oval space with a large center niche flanked by Corinthian pilasters. The center niche contains a black marble pedestal now surmounted by a gilded urn filled with flowers. The side niches contain gilded plaster statuettes. The vaulted ceiling is interpenetrated with a baroque cut-out pattern decorated with a mural painting in pastel colors of two female figures floating amid the clouds. From the center hangs a large crystal chandelier. Around the central recessed medallion is a border with irregularly shaped cut-out painted with a sky motif.

The auditorium itself is horseshoe-shaped with a sloping orchestra floor and a single balcony divided into three tiers. The entire space is profusely decorated with cast plaster ornament in the French baroque style painted in green and gold tones with gold leaf accents. Red brocade fabric is used along the walls and red carpeting on floors. Original crystal lighting fixtures are generally in place.

Decoration of the auditorium ceiling is also highly elaborate. Above the balcony, a large center oval is cut out and recessed within an oval border, parts of which are also cut out and recessed. Recessed lighting is used to illuminate a scene of dancing figures, clouds and sky painted in pastel tones. The effect is one of a large jeweled ornament.

The original cast metal seats with wooden arm rests remain in use on the upper two balcony tiers. Some of the patterned red velvet seat coverings in the balcony may also be original. Carpeting dates from recent decades.

The mezzanine or balcony promenade is a one-story vaulted space which runs seven bays along the length of the auditorium at level two and has stairs at each end leading to the upper two balcony tiers. The ceiling and parts of the wall are covered with a rich, low-relief Adamesque surface decoration painted in olive green and gold. The low relief of the plaster and absence of gilding and marble gives this area a more subdued appearance. The center three bays along the east wall overlook the Grand Lobby.



539 Tremont Street
Boston Center for the Arts
Boston MA 02116
(617) 482-6316

B. Russell /
Arts
RUF 2014

February 19, 1987

Honorable Raymond L. Flynn
Mayor - City of Boston
Boston City Hall
Boston, MA 02201

Dear Mayor Flynn,

Your understanding and support of the Boston cultural community has brought about significant changes in the working lives of many of the artists in this city. Your administration has recognized our contribution to the overall health and growth of the community.

The new Boston Cultural District Development is an exciting step in this continued growth. The New Ehrlich Theatre has been privileged to have access to an affordable space in the Boston Center for the Arts. This opportunity has given us the exposure and stability we need to grow. Many of the resources of our fellow resident theatres are wasted in the continual search for space and, once found, finding ways of letting audiences know where they are.

Your new Cultural District would solve these problems and many more. I want to thank you for your continued support of Boston resident theatres.

Sincerely,

Richard W. Freeman
Artistic Director

cc: L. Shufro, Massachusetts Cultural Alliance



MASSACHUSETTS CULTURAL ALLIANCE INC.
33 HARRISON AVENUE • BOSTON, MASSACHUSETTS 02111 • (617) 423-0250

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Boston Symphony Orchestra

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Boston Symphony Orchestra

Executive Director
Boston Symphony Orchestra

Bole Shure

The Honorable Raymond L. Flynn
Mayor of the City of Boston
City Hall
Boston, MA 02201

Dear Mayor Flynn,

I am writing to express the Massachusetts Cultural Alliance's strong support of the BRA's compromise proposal which presents a unified and complimentary approach to the Fan Pier and Downtown Cultural District development.

The compromise proposal reflects a "negotiable settlement" in which the key leaders of the cultural community participated. The proposal supports the concept of a expanded and unified cultural district -- with a downtown district, serving as the nucleus, and Fan Pier, a "satellite" cultural development. The cultural district, downtown, will serve as a broad base, "Faneuil Hall" for the performing arts, and, Fan Pier represents a more specialized Contemporary Arts Center for the visual arts. The two are indeed complimentary and will build on each other.

This sets the stage for an unified cultural district with no arbitrary geographic boundaries. Over the next decade, we will work to establish other "satellite" cultural centers to solidify the cultural district network in different neighborhoods throughout the city.

I'd like to take this opportunity to thank you for the support you have given the cultural community, most recently in the creation of the Office of Arts and Humanities and the appointment of Bruce Possely, as the city's Arts Commissioner. We are all proud of the recent \$175,000 arts grant from the National Endowment for the Arts to the City of Boston -- an auspicious beginning!

MOBIUS

354 CONGRESS STREET • BOSTON, MA 02210 • (617) 542-7416

*Don't
PRTS
ALI*

17 February 1987

Honorable Raymond L. Flynn
Mayor - City of Boston
Boston City Hall
Boston, MA 02201

Dear Mayor Flynn:

(We are writing to encourage you to support the proposed Boston Cultural District Development.)

The arts community in Boston is large and vital. Unfortunately, many arts groups spend much of their time fighting for space, for funds, for support in a city where space is extremely expensive and artists often lose out to other interests. A real act of support for arts/theater/performance space would be so beneficial to our community, and would show the people of the city that Boston is committed to being a major art center and to taking care of the people who contribute so much to the color and life of the city.

We look forward to the continuing development of the project and are ready to participate in any way we can. Thank you for your support.

Sincerely,

Ann Stein

Clerk, Motion, Inc.

MOBIUS

354 CONGRESS STREET • BOSTON, MA 02210 • (617) 542-7416

E. POSSLEY
ARTS
REP. KELLEY

17 February 1987

Honorable Raymond L. Flynn
Mayor - City of Boston
Boston City Hall
Boston, MA 02201

Dear Mayor Flynn:

(We are writing to encourage you to support the proposed Boston Cultural District Development.)

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We look forward to the continuing development of the project and are ready to participate in any way we can. Thank you for your support.

Sincerely,

Sarah de Besche
Chairman of the Board

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354 CONGRESS STREET • BOSTON, MA 02210 • (617) 542-7416

Letter to
HRT
Ref. 100/

17 February 1987

Honorable Raymond L. Flynn
Mayor - City of Boston
Boston City Hall
Boston, MA 02201

Dear Mayor Flynn:

(We are writing to encourage you to support the proposed Boston Cultural District Development.)

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We look forward to the continuing development of the project and are ready to participate in any way we can. Thank you for your support.

Sincerely,

Marilyn Quam

DIRECTOR OF MOBIUS

January 5, 1986

The Honorable Raymond L. Flynn
Mayor - City of Boston
Boston City Hall
Boston, MA 02201

Dear Mayor Flynn:

On behalf of the Boston Dance Alliance, and Dance Collective of Boston, thank you for your letter last month regarding the National Endowment for the Arts grant to the city of Boston. You can't imagine what terrific news this is for all of us who strive to maintain the vitality of Boston's cultural community.

For me, one of the most exciting aspects of both the Fan Pier and the Downtown Cultural District developments has been the spirit which has grown within the cultural community.

We have joined together and accessed the needs not of one organization, but of an entire community. The design of the two new sites to be developed will be based upon suggestions and requirements compiled collectively by the artists who live and work in our city. We have found that in unity comes great strength - and great progress.

In this spirit, I strongly support the Boston Redevelopment's compromise proposal for the Fan Pier and Downtown Cultural District projects. This unified approach not only provides for a logical and efficient means of accomplishing an end, it embraces the spirit of unity which I feel is crucial to reaching our common goals. By continuing to work together we can create one of the finest cultural centers in the world.

Sincerely,

Deborah Kittredge

Managing Director
Dance Collective

Executive Committee
The Boston Dance Alliance

cc: Libbie Shufro

Dance Collective
16 Seely Street
Cambridge, Massachusetts
02139
(617) 552-2357

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Advisory Board
Tina Armitage
Barbara Bennett
David R. Ferry
Bev Schenberg

February 24, 1987

Raymond Flynn
Mayor
City Hall
Boston, MA

Re: Proposed Cultural District

Dear Mr. Mayor,

We urge you to put your whole hearted support behind the proposed cultural district. We are the developers of CityPlace in the Transportation Building.

Park Plaza is a market that is already primed and waiting to move forward. We have spent several years creating interest and our project is starting to crank (thank God!!)

The point is the city can get very visible results, quickly from this area. Enough projects have been commenced to create the critical mass. Please help push the cultural district, the city has a lot to gain.

Keep up the good work.

Sincerely,



Paul A. Faraca

PAF/lmt

cc: Stephen Coyle,
Boston Redevelopment Authority



WGBH Educational
Foundation

The Honorable Raymond L. Flynn
Mayor of the City of Boston
New City Hall
One City Hall Square
Boston, MA 02201

David O. Ives

February 18, 1987

Public Broadcasting

Dear Mr. Mayor:

I want to urge as strongly as I can that you give all possible support to the proposal to develop the Boston Cultural District.)

Lowell Institute
Cooperative
Broadcasting
Council

You deserve a great deal of credit for your creation of the Office of Arts and Humanities and for appointing Bruce Rossley as Commissioner. Having heard him describe the proposed Cultural District, I think it holds out vast promise for the cultural community of our city.

I believe the District, once created, would be a model for the entire country and would enhance even further the glowing reputation Boston is creating for itself under your leadership.

Sincerely,

David O. Ives

DOI/emm

cc: L. Shufro

B. KISSLEY
ARTS
RLF REPLY

21 Ellery Street
Cambridge, Massachusetts 02138
February 23, 1987

Honorable Raymond L. Flynn
Mayor - City of Boston
Boston City Hall
Boston, Massachusetts 02201

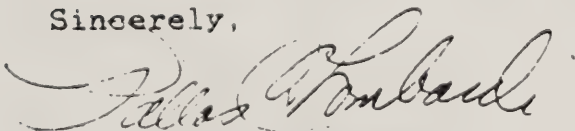
Dear Mayor Flynn:

As an art consultant and former director of the Cambridge Arts Council and the MBTA's "Arts On The Line" program, I am writing to you in support of the new Culture District in Boston. I share my Boston colleagues enthusiasm for what the new district will mean to artists and the Commonwealth.

I am sure you are aware of the continuous positive publicity and community relations the MBTA experiences because of its nationally-recognized, award-winning, subway art program. The City of Boston has an opportunity through the culture district to focus the arts in Boston; I hope you will do everything in your power to make this wonderful plan a reality.

Best regards.

Sincerely,



Pallas C. Lombardi
Art Consultant

pcl

Wheelock
Family
Theatre



THEATRE: 180 The Riverway · Boston, MA · (617) 734-5200
MAILING ADDRESS: 200 The Riverway · Boston, MA 02215

E. Flynn
NOTES
BLF REPLY

March 6, 1987

Honorable Raymond L. Flynn
Mayor - City of Boston
Boston City Hall
Boston, Massachusetts 02201

Dear Mayor Flynn:

(Our theatre staff would like to join the many other members of the cultural community in Boston in urging you to support the Boston Cultural District Development.)

As you know, space for the arts has been disparate and inadequate in Boston. This plan indicates a marked intention to consolidate cultural facilities, and to incorporate the arts into the mainstream of city life.

Thank you for your consideration of this important development for the cultural life of Boston.

Sincerely,

Edie Martin

Edie Martin
Wheelock Family Theatre

cc: Libby Shufro

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March 3, 1987

Honorable Mayor Flynn
Mayor - City of Boston
Boston City Hall
Boston, MA 02201

Honorable Mayor Flynn,

Established in 1879, The Copley Society of Boston is America's oldest continuous art association. The Copley Society's aim is to support emerging, as well as already established artists in New England. Our galleries on Newbury Street provide valuable exhibition space to our artist members, but we recognize that there still is a great shortage of space for artists.

(As active members of the Boston Cultural Community, we at The Copley Society urge you to support the new Boston Cultural District Development. The district would provide significant remedies for the space crisis that has seriously plagued today's cultural community in Boston.)

We hope you will consider the beneficial effects that the district will have on Boston's cultural community when decided on this issue.

Thank you.

Sincerely,



Terese Trapani
Executive Director

cc: Libby Shufro, Massachusetts Cultural Alliance

大波士頓區中華文化協會

GREATER BOSTON CHINESE CULTURAL ASSOCIATION
P.O. BOX 265, Newtonville, Mass. 02160

B. FLYNN
MAYOR
YOUR COPY

March 4, 1987

Honorable Raymond L. Flynn
Mayor - City of Boston
Boston City Hall
Boston, Ma. 02201

Dear Mayor Flynn:

We are writing to express our support for the Boston Cultural District which is being proposed by the Office for the Arts and Humanities in conjunction with the Boston Redevelopment Authority.

We realize that this project is only at the beginning of its planning state and therefore our support can only be tentative, based on its potential benefit to the Asian American community of Boston.

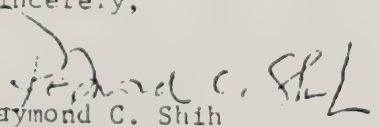
As you know, the Chinatown community faces severe development pressures as well as the social problem of the Combat Zone. One clear possibility of the Cultural District development is that it will force the Combat Zone to move. On the one hand, we can see this as a good thing. But we also hope that the many small businessmen and residents of Chinatown will not meet a similar fate. This will destroy the community and make the Cultural District a poorer place.

The Asian American Communities of Boston are the source of a rich and diverse cultural tradition. A place in the Cultural District will certainly encourage those traditions to flourish, and will thereby enrich itself and all of Boston.

We feel that if the development of the Cultural District is carried out with sufficient sensitivity to the needs of the neighboring community, that both the Asian American community and all of Boston will benefit.

Thank you for your consideration.

Sincerely,


Raymond C. Shih
President

cc: Asian American Resource Workshop
Office of the Arts and Humanities
Boston Redevelopment Authority

MOBIUS

354 CONGRESS STREET · BOSTON, MA 02210 · (617) 542-7416

17 February 1987

Honorable Raymond L. Flynn
Mayor - City of Boston
Boston City Hall
Boston, MA 02201

Dear Mayor Flynn:

We are writing to encourage you to support the proposed Boston Cultural District Development.

The arts community in Boston is large and vital. Unfortunately, many arts groups spend much of their time fighting for space, for funds, for support in a city where space is extremely expensive and artists often lose out to other interests. A real act of support for arts/theater/performance space would be so beneficial to our community, and would show the people of the city that Boston is committed to being a major art center and to taking care of the people who contribute so much to the color and life of the city.

We look forward to the continuing development of the project and are ready to participate in any way we can. Thank you for your support.

Sincerely,

Greg B. Morley
Treasurer & Board
Member

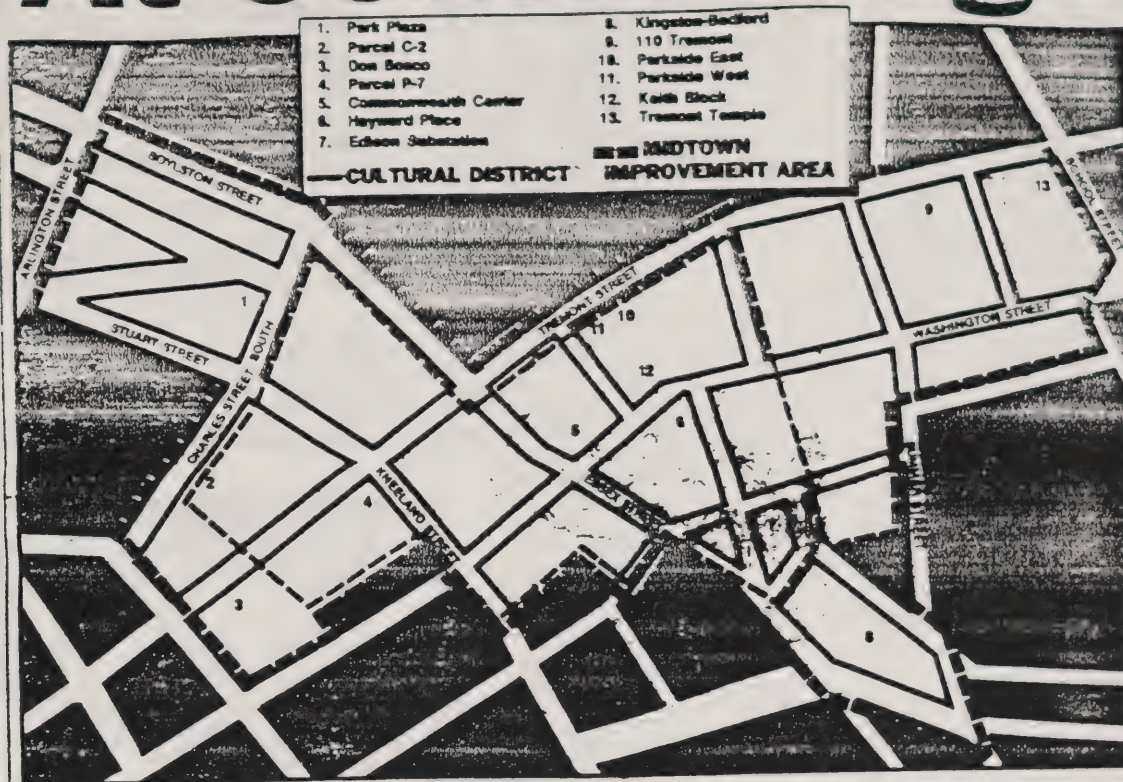


NEWSCLIPS

At Center Stage

TAB

January 26
1987



This map shows the boundaries of the new Midtown/Cultural District.

City to propose plan for Midtown/Cultural District

By Jonathan Wells

Boston Mayor Raymond Flynn will unveil an ambitious plan next month designed to spark the rebuilding and revitalization of a 32-block "Midtown" section of Boston stretching from Park Square to the Parker House, The Tab has learned.

On February 14, Flynn will announce a detailed planning proposal for what the city has dubbed the Midtown/Cultural District, which includes Park Square, the Theater District, the Combat Zone, Downtown Crossing and the Bedford-Essex Street corridor, according to Boston Redevelopment Authority Director Stephen Coyle.

In the works at the BRA since last spring, the Midtown/Cultural District plan will set the stage for construction of more than 1,000 new housing units and promote the renovation and creation of performing arts theaters, concert halls, galleries and alternative movie houses.

According to Coyle, clear planning goals and guidelines for the area will help steer downtown Boston's booming economy into the long-neglected center section of the city. He describes the Midtown/Cultural planning initiative as "the most critical plan" his agency has yet produced.

"This area is not as likely to proceed by

market forces as other areas," Coyle says.

"So if you put a lid on the financial district and the Back Bay, you can steer investment to Midtown."

The Midtown/Cultural District plan is an expanded version of efforts by the city's arts community and Flynn to create a cultural district in downtown Boston. A skeletal outline of the cultural district plan was presented to the BRA for review last August by Bruce Rossley, commissioner of the Mayor's Office of Arts and Humanities, after more than a year of community meetings. That concept will now be packaged as the central element of the larger Midtown/Cultural District plan.

The overall plan will set height, density and design guidelines for new construction, as well as describe the city's goals for a mix of new cultural, office, retail, hotel and housing development in the new planning district. It will also identify 13 specific development sites and project proposals the BRA believes "can make positive contributions to this area," according to Coyle.

"The performing arts community is the inspiration behind this plan," Coyle says, adding that developers will be offered height and density "bonuses" tied to their contributions to the cultural community.

The city may also set aside the proceeds from the sale of city-owned property in the district to create new arts facilities, Coyle says.

To help sell the plan to developers and investors, the city will roll out a recently completed survey by the BRA titled "The Boston Office Market and its Future Perspective." That survey concludes that many Boston businesses view the Midtown district as a desirable area for relocation given the city's decision to restrict large-scale construction in the financial district and the Back Bay.

Coyle says the Midtown initiative stands to succeed where past city plans for the area have failed because "it comes from extensive bottom-up process that started the arts community."

The BRA director has spent the last several weeks meeting personally with developers who have submitted proposals for the 13 parcels spotlighted in the Midtown plan.

The centerpiece of the plan will be an ambitious project tentatively named **Commonwealth Center**, which could consume at least one full city block bounded by Tremont, Boylston, Washington and Avenue of the Arts.
see Midtown, page 10

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Midtown

continued from page 1

Streets. The F.D. Rich Company of Stamford, Connecticut and A.W. Perry of Boston are currently negotiating to join forces on what could be a massive, mixed-use project featuring a high-rise office tower at the corner of Boylston and Washington Streets.

"It can be an anchor to this whole Midtown plan," Coyle says. Although Coyle rejected past proposals by F.D. Rich, including a 45-story tower at the Boylston-Washington corner, he says the developers "are making progress toward the kind of project we can see approving."

The BRA has looked at four options for the last undeveloped parcel in the **Park Plaza** Urban Renewal Area. The agency will soon publish a developer's kit for the site. Coyle says it may call for a 250- to 300-foot-high building with approximately 300 units of housing for the site.

Parcel C-2, a vacant BRA-owned lot located on Warren Street adjacent to the Charles Playhouse, was slated to be sold to former Bradford Hotel owner Louis Cohen. But Cohen's plan to build an eight-story building with 40 condominiums has not materialized and Coyle says the BRA will probably look for another developer willing to build housing there.

The vacant BRA-owned site next to the **Don Bosco Technical High School**, located between Tremont and Washington Streets behind the Wang Center for Performing Arts, is earmarked for housing in the Midtown plan. The Abbey Group of Boston, which held a tentative designation from the BRA to build a 25-story apartment and office complex on the site, recently sold its development rights to the Centennial Group.

BRA-owned **Parcel P-7**, the narrow lot at the corner of Stuart and Tremont Streets, adjacent to the Wilbur Theatre, was tentatively slated to be developed by Theatre Plaza Associates as a 10-story office building. But Coyle now says he wants to see housing on the site. "We have not heard anything about this," says Richard Pilla, a partner in the project.

Montreal-based Mondev International, owners of Lafayette Place, are planning to build **Lafayette Place II** on a BRA parking lot on Washington Street, adjacent to their existing mall-hotel complex. Plans before the BRA call for a four-level major retail

complex with an office tower. The **Bidex** bounded by Tremont, School, Province and Bowdoin Streets — which includes the **Parlier House**, the Tremont Temple Baptist Church, Dini's Restaurant and the Province Street Garage — will be identified in the plan as a site for high-rise construction, most likely condominiums and hotel expansion.

110-120 Tremont St., bounded by Tremont, Bromfield and Hamilton Place, is another site that will be earmarked for development. Tremont-on-the-Common owner Max Kargman is now re-thinking his plan to renovate the existing building at 110 Tremont and replace the adjacent building at 120 Tremont St. with a 12-story office building.

Two residential buildings, **Parkside West** and **Parkside East**, are planned for Tremont Street opposite the Boston Common. A development team headed by Jackson Hall has full approval from the city for Parkside West — a 17-story building with 94 units of market-rate housing near the corner of Avery Street. Parkside East, still in the planning stage, would be roughly the same size as Parkside West and also house market-rate residential units.

The so-called **Keith Block** at Washington and Avery Streets — which includes the Paramount Theatre, several small, run-down buildings, and parking lots — will be a site for high-rise office and retail development under the plan.

The **Bedford-Kingston Garage** and the **Essex Street Parking** lot are two city-owned parcels slated for major office tower and hotel construction as part of the agency's parcel-to-parcel linkage plan.

The **Boston Edison Substation** site at the corner of Avenue de Lafayette and Kingston Street will be made available for a high-rise residential development, Coyle says.

The Midtown plan will also identify eight properties in the Theater District and Combat Zone and indicate their ideal use as determined by local arts community leaders. According to their "wish list," the Saxon Theatre would become a "99-seat theater, the Publix Theatre, a fine arts center and international film cinema; the Pilgrim Theatre, an Asian performing arts center; the Essex Theatre, a 199-seat dance theater and a 199-seat experimental theater; the Paramount Theatre, a dance club and cabaret; the Modern Theatre, a 400-seat concert hall; the Liberty Tree Building and the former Power Station, would be used for studio and rehearsal space.

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JAN 11 1987

Plans to revitalize downtown district making a comeback

1360

PAUL Connors remembers when trucks had to line up on Tremont Street, waiting their turn to unload into the three theaters that bordered Majestic Alley, next to the Little Building. Stagehands worked from early morning into the night at the Plymouth, the Majestic and the Colonial for the "put-in" of rows of canvas flats and drops, stenciled on their backs with the names of each new show.

Although he now sits behind a desk at the union office on the seventh floor at 216 Tremont St., Connors — who is business manager of the Boston stagehands' union, Local 11 of the International Alliance of Theatrical Stage Employees & Moving Picture Machine Operators — started as a stagehand. He knew the stars who walked down that alley from their hotels nearby. He talks about Henry Fonda "who gave 110 percent every night on-stage," and tells stories he was told about Al Jolson playing dice with the stagehands outside in the alley between the acts.

Connors has been a member of Local 11 for 38 years, like his brothers and their uncles before them. His 26-year-old son Mike just came in off the road as a carpenter for the pre-Broadway tour of the musical "Smile," and will leave shortly for a seven-month stint with the road company of "Cabaret."

But when the senior Connors started as a stagehand at the Boston Opera House in the late 1940s, there were enough shows coming into Boston to keep a union man busy.

What happened to change the theatrical life of the city? Who were the players and where have they gone, now that many of the old theaters are pulled down or dark? A winding look three decades back, and some predictions for the future, might shed some light on the current status of

By IRIS M. FANGER



PAUL CONNORS
Recalls theater heyday

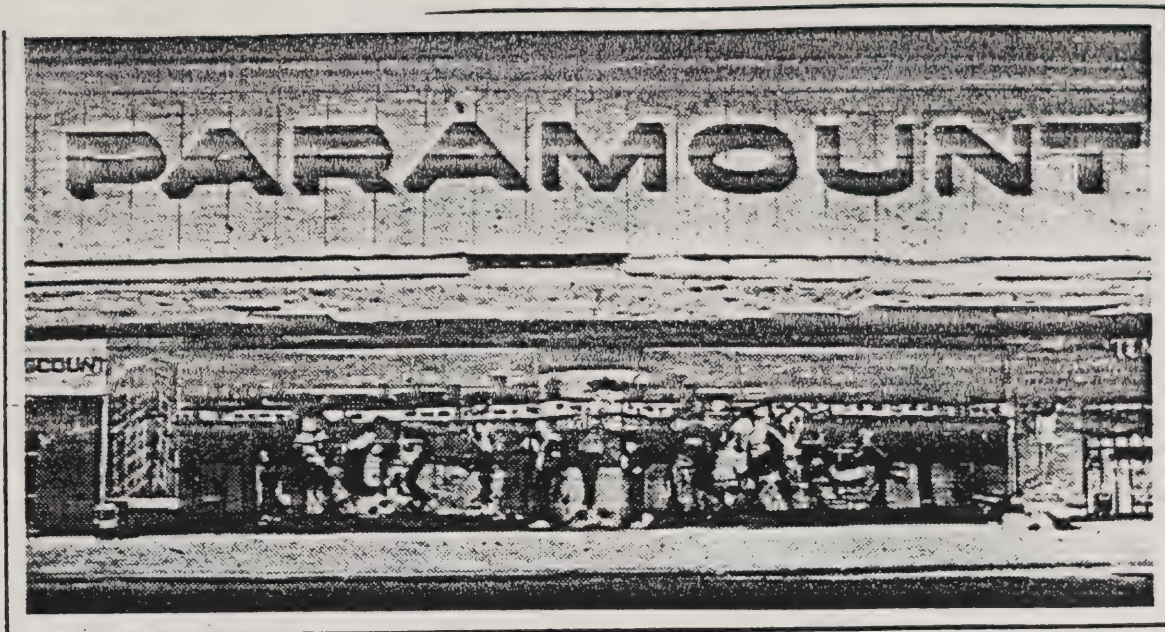
the performing arts in Boston in a time of change.

Boston stands on the edge of a new era in the performing arts, in which a soon-to-be-announced Downtown Cultural District will embrace and support a multitude of local theater, dance and music companies. While commercial theater has withered, a healthy nonprofit sector has grown, fueled by government and corporate grants in addition to ticket sales. This pattern for the performing arts is similar to the European model where the arts are state-supported for the good of all citizens, rather than the capricious law of the survival of the fittest — the rule for Boston's theaters since the first one

—continued—

Herald

Downtown District...



AND NOW: Spray-paint graffiti has taken over as main attraction at the Washington Street theater.

opened nearly 200 years ago.

Thirty years ago, the theater season of 1956-57 began with "Harbor Lights" starring Linda Darnell at the Wilbur, "Too Late The Phalarope" with Barry Sullivan at the Colonial, and "The Applecart" with Maurice Evans and Signe Hasso at the Plymouth. By Christmas, there had been three musicals in pre-Broadway tryouts at the Shubert: "L'il Abner" with Stubby Kaye, "Bells Are Ringing" starring Judy Holiday and Sydney Chaplin and "Happy Hunting" with Ethel Merman and Fernando Lamas.

Later that season newcomer Leonard Bernstein conducted the opening night performance at the Colonial of his new show, "Candide." Who could have predicted that his brilliant success with "West Side Story" was just a season away?

At the Wilbur, there was a one-week run of Eugene O'Neill's "Long Day's Journey Into Night," with Frederic March, Florence Eldridge and young Jason Robards.

The largest theater in Boston was the Opera House on Huntington Avenue, but its long history of plays, opera

and ballet ended with the 1956-57 season. (It was sold by the Shuberts and torn down in 1958.) In its last year, the Opera House hosted the Old Vic company, from London with Claire Bloom and John Neville in "Romeo and Juliet" and a production of "Macbeth." The Metropolitan Opera came for its annual week, as did the Ballets Russes and American Ballet Theatre.

And while the downtown houses were the center of a theatrical life that depended on national stars and New York shows, companies like the Poets Theater, the Brattle and the Charles Playhouse were creating theater from "two boards and a passion" in a Boston-Cambridge version of the off-Broadway movement.

Thirty years have passed since that glorious season. Three decades in the life of a city is a long time, especially a city on the move like Boston. But the commercial theaters were thriving here then, before the dark seasons set in.

Except for the Shubert, Colonial and Wilbur, the names of Boston's old theaters are all but forgotten today:

● The Howard Athenaeum, also known as the Old Howard,

opened in 1845 and was infamous for its lusty, burlesque finale. It survived until the Government Center was built on its site at Scollay Square.

● The Plymouth once stood on the Stuart Street site of the new State Transportation Center.

● The Opera House on Huntington Avenue has been replaced by a Northeastern University dormitory.

● The Majestic, renamed the Saxon as a film house in the 1960s, was purchased by Emerson College to become a community theater. It is now boarded up and waiting to be sold.

Even the surviving theaters face lean times. The Colonial is closed again, after last month's successful run of "The Mikado," with no definite bookings for the new year. The Wilbur and the Shubert stand empty as well, with the next show, "Arsenic and Old Lace," not due until mid-February at the Shubert.

□□□

THERE ARE plenty of reasons for the decline of Boston's theaters — a situation that was occurring nationwide by

22

Turn to Page 32

-continued-

Theater district rehab plan

mid-century. By 1932, after "talkies" had enthralled the country, only seven Hub theaters were left out of 15 that flourished in 1915. More theaters were lost after World War II, when families began to stay home to watch television in their living rooms.

The growth of the suburbs also made it harder to lure middle-class couples downtown

at night, especially as tickets went up in price. And the end of the all-night service of the Mass Transit Authority in 1960 didn't help the theaters either.

"A city cannot have organized sports or theaters without mass transport to bring them in and take them out," says

George Sanborn, MBTA architect. And where once the Boylston Street "T" stop offered underground tunnels designed to connect with the Little Building and the Plymouth and Majestic theaters, today the underground station is dingy and dark and the tunnels have been blocked.

Retired theater critic Elliot Norton, in his book "Broadway Down East," cites the closing of the Theatre Guild as another reason that Boston lost its pride of place as a destination for pre-Broadway shows. New York producers — hoping to test their new shows in front of the city's knowledgeable audiences — could no longer count on pre-sold audiences in Boston when Guild subscriptions fell from 20,000 to one-third that number. The Guild finally folded in 1977.

"Boston was a great tryout town," recalls Jim Griffin, a theatrical producer who also works in the box offices of the Colonial, Shubert and Wang Center. When he started going to the theater in the 1950s, Griffin says, "there were great stars who toured. Katharine Hepburn would come every year in a show; Ina Claire, Alfred Lunt and Lynn Fontaine.

Even if the plays were not so great, there were always stars to be seen.

"But productions don't go out of town before their Broadway runs anymore," Griffin added. "Or if they do, they go to the Kennedy Center in Washington or to the West Coast, where there are theaters that can guarantee ticket sales by their subscription audiences."

□□□

WHILE Boston's commercial theaters lie idle for much of each year, the small "nomad" theater, dance and music companies are desperate to find affordable performing spaces. They cannot support the house costs (rent, heat, union charges) of the Wilbur, Colonial or the Shubert, nor are those theaters appropriate for the scale of the attractions these companies produce. The numbers of loft and studio spaces diminish each year, as developers revitalize every inch of the core area downtown.

Eighteen months ago, the Boston Redevelopment Authority held briefing sessions for groups from the arts community and asked them for a proposal. A Performing Arts Developmental Task Force — representing 70 organizations and

chaired by Bruce Rossley, director of the Mayor's Office for the Arts and Humanities, Larry Murray of ARTS-Boston and Libby Shufro of the Massachusetts Cultural Alliance — was formed. A skeleton plan was worked out and presented to the BRA, which accepted the recommendations in September 1984.

Among the Task Force's recommendations were that any theater that is demolished or converted to other uses must be replaced with a new theater space comprising at least 5 percent of the new development, and that 5 percent of total square footage of all new or renovated construction will be set aside for cultural use. In return, developers would receive waivers for additional height and volume equal to the space for the cultural component and exception from real estate taxes for the cultural components.

Out of the Task Force recommendations has come a proposal for a revitalized and expanded theater district — to be called the Downtown Cultural District — which is expected to be officially announced early next month. The district includes the commercial theaters and adds nine new spaces for nonprofit performing arts companies. According to the Task Force proposal, the cultural components of the district would be administered by a nonprofit Boston Cultural Foundation, with members appointed from various city and state agencies, arts and neighborhood representatives.

With the corner of Tremont and Boylston streets as roughly the geographic center, the district will be butterfly-shaped, running from West Street down Washington to Boylston, skirting the Combat Zone to Tremont, down to the Church of All Nations near the Bradford Hotel, back around to Boylston as far as Charles Street. Three MBTA stations will service the district: a renovated Boylston

- continued -

Street stop, the South Cove stop (part of the new Southwest Corridor line) and the Essex Street stop.

These blocks encompass the Wang Center for the Performing Arts, the Shubert, the Wilbur, the Colonial, the Opera House (the former B.F. Keith Memorial), the Majestic (now the Saxon), the Modern (at 523 Washington St.), and City-Place, the new performing area in the State Transportation Building.

Meanwhile, the final appearance of the corner of Tremont and Stuart streets will depend on the outcome of the battle for the property between Theater Plaza Associates (Richard Pilla and Herbert Gleason) and Wilbur Theater owners Richard Bader and Charles Parker. The contenders both want to build an office building on the current vacant corner lot and tie it to the theater.

There are hopes that the old Essex (the boarded-up theater at 600 Washington St.) and Steinert Hall (the underground concert hall once known for its excellent acoustics, which is in the basement of M. Steinert & Sons store on Boylston Street) can also be renovated.

The theaters still in the Combat Block — the State (formerly the Park Theater, built in 1879), the Publix (formerly the Gaiety Theater, which was built for vaudeville), the Pussycat (built as a movie theater called the Unique) and the Center Cinema (formerly the Globe) — will not be used, because the City Council has legislated that block for "adult entertainment."

In a recent interview, arts commissioner Bruce Rossley talked about the city administration's motivation to join with private developers in creating a cultural center.

"It's the realization that the developmental boom is the result of the livability of the city. We can't have the arts driven out by the boom," he said. "If we don't do something now, in 10 years our cultural life will consist only of the major institutions — the Boston Symphony and the Museum of Fine

Arts and some after-school programs. The whole middle ground of dance, music and theater will have left the city."

Rossley also notes that the cultural district plans include a network of satellite cultural districts with facilities throughout the city's neighborhoods. Among the proposed sites are: the South End's Villa Victoria Cultural Center, a 400-seat auditorium owned by the Puerto Rican Tenants Association; the Boston Center for the Arts and the National Theater, now in preparation for a fall 1987 opening; the Strand Theater and Masonic Hall in Dorchester; and the Footlights Theater and a firehouse in Jamaica Plain that is now being renovated by Bruegger's Bagel Company for nonprofit groups.

□□□

WHAT WILL a night on the town be like 10 years from now?

Theatergoers from Melrose and Malden can park near their homes at stations on the extended Orange Line and take the MBTA to the Essex stop near the Washington Street theaters, or get off at South Cove to attend the ballet at the Wang Center. Folks from Brookline and Newton can get to the Boylston stop on the Green Line.

The Boylston station has been restored to its 1897 appearance, with circular wooden benches and old-fashioned

signs. The tile walls are hung with colorful posters announcing current theatrical attractions. And, of course, there is no need to walk upstairs, because the old underground tunnels once again usher patrons directly into the Colonial and the Majestic, which has been renovated to its original 1903 style.

The entire area, from West Street to Charles Street, is a blaze of lights and banners. Street performers entertain passersby in several small parks. And the Cultural District's two walking streets — Warrenton Street (where "Shear Madness" is playing for its 17th season) and the sidewalk through Boylston Place into the Transportation Building — are lined with art galleries that stay open at night. Even without theater tickets, there will be plenty to see and do in the area.

The Wilbur itself is now a busy theater offering a continuous mix of commercial shows and local nonprofit performing groups. Through a special agreement with the unions, seating in the theater varies (from 1,200 to 499 seats), making the Wilbur an affordable home for the city's smaller dance and theater companies.

Over on Washington Street, a major national dance troupe is performing at the Opera House (which is available for touring groups when the Opera Company of Boston is not in production), and the smaller Modern Theater, which is no longer used to store the pushcarts of Downtown Crossing, is offering a weekend of chamber music.

After theater, there will be plenty of time to linger downtown for dinner at the many small restaurants that have sprouted up or for dancing at the clubs in the lively complex at the Paramount Theater on Washington Street or at the

continued

Heaven

1/11/87

6

"Plans to Revitalize..."

nightclub in the Quality Inn
(the old Bradford Hotel).

And when theatergoers are
ready to go home, the MBTA
will be running with its newly
restored all-night service.

□ □ □

IS THIS just fanciful dreaming
about what might be? Not ac-
cording to Bruce Rossley or the
BRA or the dozens of "nomad"
arts groups that have been
working on the Cultural Dis-
trict plans. Once an official an-
nouncement is made and deve-
lopers line up with their
blueprints, we'll be able to know
how soon downtown Boston will
be alive with the arts again.



NO EXIT: Arts Commissioner
Bruce Rossley inspects
bricked-up tunnel to theaters
from Boylston Street 'T' stop.

'A city cannot
have organized
sports or
theaters without
mass transport
to bring them in
and take them
out.'

— George Sanborn,
MBTA archivist

End

Midtown Cult just

February 23, 1987

Boston Business Journal

Midtown: New plan for an old problem



by Marie Gendron

In 1970, then-Mayor Kevin White announced plans for a 35-acre, \$266 million redevelopment project to be known as "Park Plaza." The project was to have revitalized the four-block area bounded by Arlington Street to the east, the Boston Common and Public Garden to the north, Harrison Avenue to the west and Stuart Street to the south. But the plan never got off the ground. Nor did half a dozen subsequent plans for the blighted area.

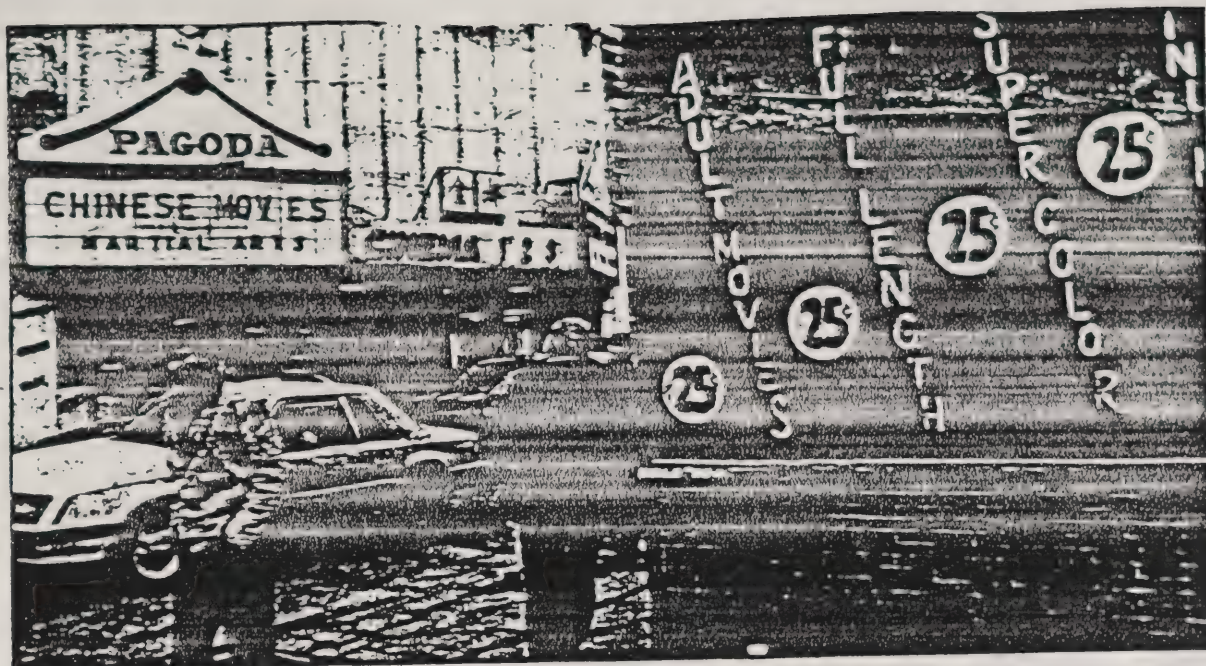
Within the next few weeks, the Boston Redevelopment Authority (BRA) and the Mayor's Office are expected to announce another new redevelopment plan for the area, now enlarged and called the Midtown/Cultural District. But unlike the past plans, observers said this one might work.

"What I think is unique about this whole effort is the community involvement," said Libbie Shufro, executive director of the Massachusetts Cultural Alliance. "I think there is significant excitement in the community."

Some urban planners have said the proposed cultural district could be the Faneuil Hall of the 1980s—a pivotal element in the revitalization of the surrounding neighborhoods. Its proponents said the planned developments will create a festive area, one where the streets are alive with people 18 hours a day.

The BRA's proposed Midtown/Cultural District would include Park Square, the Theater District, Downtown Crossing, Chinatown and the Combat Zone. The idea is simple: bundle together a number of private developments already planned for the area into a new "district," give it a theme—that of theater and the arts—and require the private developers to contribute to that theme.

According to the BRA, 13 new mixed-use development sites will incorporate significant contributions to cultural uses into their project proposals. The agency did not specify the developments, although a BRA outline of the Midtown/Cultural plan listed the 13, which include undeveloped city-owned parcels such as the lot next to Don Bosco Technical High School, the site of the Boston Edison substation at the corner of Avenue de Lafayette and Kingston Street and several blocks or portions of blocks on which, presumably, demolition would have to occur in order for new construction to take place. BRA spokesman Ralph Menolo said the new plan will



The midtown's persistent grunginess has long been a source of unhappiness to city planners. The BRA's Midtown/Cultural District would help by piggybacking onto upcoming private developments public improvements aimed at making the area a dazzling, 18-hour-a-day cultural district. (Photo by John Haggall)

Under the plan, the Theater District would be expanded into a "Cultural District." So-called "Theater Boulevards" would be created along the fronts of the district's seven existing theaters. In addition, as many as nine new, smaller performing arts theaters would be arranged in what the BRA calls "Theater Alleys," which would be similar to Boylston Place or Warrenton Street.

It could be argued that Boston's large theaters have been floundering financially in recent years and that expanding the

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Midtown

(continued from page 1B)

Theater District doesn't make sense. But the new plan would focus on Boston's smaller arts groups, most of which are prospering. Shufro said about 250 such groups exist statewide, of which 75 percent are Boston-based. Almost 60 of the Boston groups are currently looking for a permanent home.

"They have really been feeding the city," said Shufro. "Now the city needs to feed them."

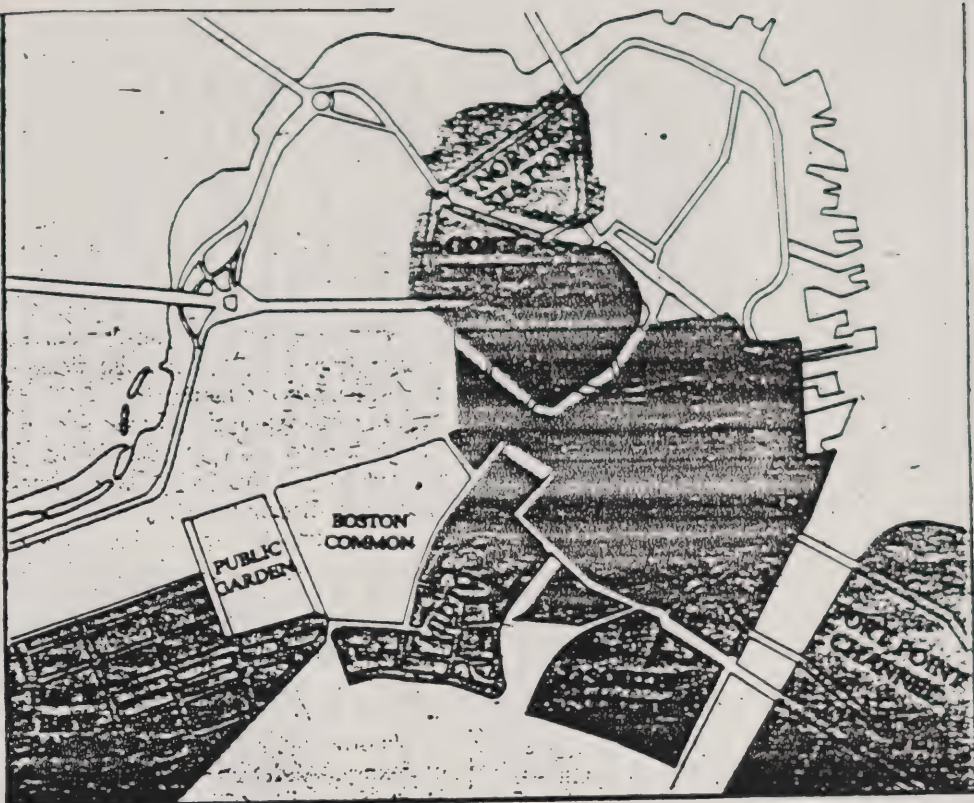
The proposed district would have its own height and mass guidelines. The new zoning would require developers to help foster a healthy cultural community by linking new development to the needs of local arts groups. Such linkages might take the form of cash contributions, joint ventures with local arts groups to develop cultural facilities or contributions to on- or off-site cultural facilities. Other guidelines would simply require buildings to connect to one another in a way that creates a pleasant walkway, rather than a barrier to pedestrian traffic.

In all, the Midtown/Cultural District is to be a product of mostly private, rather than public, investment. And that, its supporters say, is the key difference between the new redevelopment plan and the Park Plaza Plan of old.

"In the '60s, the city was seen as the initiator, the provider, the fixer-upper," said Memolo. "The world simply has changed, and you now have a city where real estate developers have indicated they are looking to that area."

Illustrating Memolo's point are a number of significant new midtown developments, including:

- The Lafayette Place retail-hotel complex;
- The State Transportation building;
- The Heritage condominium-retail-office complex;
- The Boylston Place pedestrian walkway;
- The development of the MBTA's new Orange Line, which will provide two new station exits in the area;
- The renovated Boylston Building at the corner of Boylston and Washington streets, which houses the new China Trade Center;
- The three new Weylu's restaurants in the former Devon on the Common building;
- The new Suntory Japanese restaurant on Stuart Street;
- The new Wang facility on Kneeland Street; and
- The rehabilitation of several older



buildings on Oxford Street into 39 subsidized housing units.

In the 1960s and early 1970s, development in Boston was a high-risk venture, and city planners were often unable to attract private developers. The Park Plaza project was to have been built in part with \$120 million in federal low-interest revenue bonds. Under the plan, the city was to assemble the necessary parcels through eminent domain takings. A single developer, Boston Urban Associates, was then going to buy up the parcels and build a complex comprising 2800 apartments, 800,000 square feet of new retail space, a 1300-room hotel, 2.5 million square feet of office space and 5000 new parking spaces. Critics questioned the legality of the eminent domain takings and some charged that city-owned lands were being sold to the developers at a fraction of their value. After years of political wrangling, developer Mortimer Zukerman pulled out of the project—moving on to greener pastures in publishing and in New York City's development arena.

Transition zone

The public sector did help bailout the area after the demise of the Park Plaza project: An Wang's rescue of the old Music Hall/Metropolitan Theatre and Emerson College's purchase of the Majestic Theatre—both of which were expected to heighten private interest in the area and start redevelopment rolling. But the newly refurbished Wang Center had little effect on the surrounding area, and Emerson later changed its plans for a downtown

theater and decided to move its entire campus out of Boston. The Theater District and the midtown area remained rundown and underutilized.

But many observers said they think midtown's time has finally come. The chief reason, they said, is because the Boston's real estate market is so hot that developers are being forced to look for sites in less glamorous areas. The BRA's new interim Downtown Zoning plan would limit new construction in the financial district while encouraging it in nearby areas like midtown. The new zoning would also divert projects of larger scale and with higher density to the midtown and other less-developed districts.

"[Midtown] was prior to now seen as a transition zone," said Simone Auster, vice president of community development for the Greater Boston Chamber of Commerce. "Now that Boston has become a development boom, it has become an extension of that boom."

The idea for a Midtown/Cultural District Plan originated within the arts community. Largely because of rising real estate costs and subsequent displacement, there are currently 56 homeless non-profit dance, theater and music companies in Boston, Shufro said. She said these groups have been unable to find affordable practice space, office space, housing or small theaters in which to perform.

"By inviting the arts in, you raise the attractiveness of the area," Shufro said. "Then the artists are forced out by rising costs. . . . Usually, the whole gentrification

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process works to the disadvantage of the artist."

The existing Theater District is the ideal place to build new workspaces and theaters for displaced arts groups, Shufro said. And she agreed with Memolo and others who said that economics have made now the ideal time for such a plan.

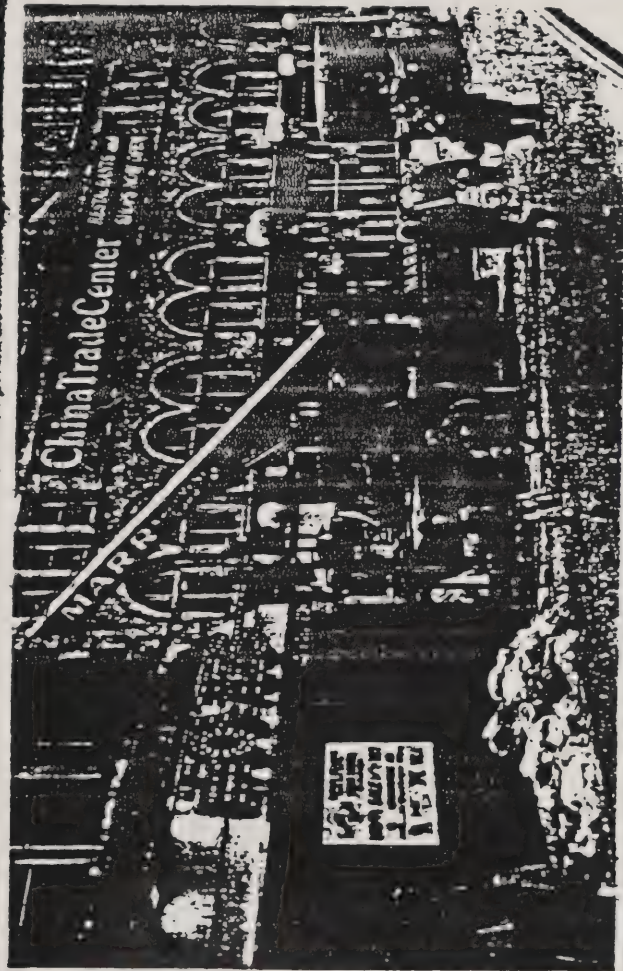
"We could have presented these ideas a decade ago and no doors would have opened," Shufro said. "It's an idea whose time has come because Boston is on a growth cycle."

Shrinking Zone

Nevertheless, the midtown area, has been slow to feel the effects of Boston's real estate boom. Some observers said developers may have been slow to come to the area because there are many different owners in each block of buildings, making the assembly of a parcel large enough for a large-scale development a lengthy, expensive process. And then there is the nearby Adult Entertainment District.

"We can't ignore that the Combat Zone is in close proximity," said Bethany Kendall, executive vice president of the Downtown Crossing Association. "I think that certainly has had a negative effect on growth."

Although it is hard to come by any statistics, it is clear that the Combat Zone



The new China Trade Center reclaimed a full city block of the Combat Zone along its eastern side.

Photo by John Nardella

is shrinking. Tufts and the New England Medical Center have been expanding into the Zone from the south, while Lafayette Place has cut the Zone off from the north. The completion of the state Transportation Building and the Four Seasons have pushed the Zone back from the west and the new China Trade Center reclaimed a full city block along the Zone's eastern side. In addition, city policy is now to pro-

hibit new Zone licenses and to limit renewals.

Although no one has yet seen the new zoning plan, most community group leaders said they are pleased the BRA is setting some development guidelines for the overall area.

"There's a lot of development around Chinatown, and we would like to see some control over such development," said Yuk

King, executive director of the Chinese Economic Development Council. "In the future, we will work very closely with the BRA."

At first glance, the disparate buildings and neighborhoods in the proposed Midtown/Cultural District seem to have little in common. But Auster said she thinks logical reasons exist for lumping the varied blocks into one district.

"It does make sense to treat it as a whole," she said. "That is the last major area that can be revitalized between the financial district and the Back Bay."

Shufro put it this way: "When you talk about the expansion of the Theater District, you're talking about the surrounding area—it's kind of a natural extension. I think it's almost a strength that we have all these parcels together."

"What the city is trying to do is promote, to the fullest extent possible, cultural activity in that area," Memolo said. "[BRA Director Stephen] Coyle has said it has the potential to be the liveliest, most diverse area of the city."

Shufro agreed. "If you were to jump ahead 10 years, I think you'd see a lively community," she said. "In terms of the festival concept, we're really talking about a whole renovation of this area. We want a Faneuil Hall of the arts that builds on the diversity of the neighborhoods." □

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BRA plans development of downtown cultural district

By Jeff McLaughlin
Globe Staff

Boston's historic theater district would be transformed into a bustling Downtown Cultural District - a kind of Faneuil Hall Marketplace for the performing and visual arts - under a sweeping development proposal now in a pre-

liminary planning stage at the Boston Redevelopment Authority.

The area is roughly butterfly-shaped, and extends from the corner of West and Tremont streets nearly to the Church of All Nations, and from Boylston and New Charles streets to Washington Street. The parcel bounded by Tremont, Boylston, Washington and

Stuart streets would be the pivotal "hinge block" for the new cultural district, which would be designated for mixed-use development.

The cultural district's focal points would be six to nine new small theaters, several commercial and noncommercial galleries, stages for free public performances similar to those currently

being developed at CityPlace in the State Transportation Building by the Artists Foundation, as well as offices and rehearsal spaces for the many nonprofit arts groups in Boston that lack permanent homes.

But the development also would include an array of housing CULP/PRE. Page 17

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BRA plans development of downtown cultural district

CULTURE

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retail stores and restaurants. Housing would range from low-market units to luxury condominiums. High-rise office building development in the neighborhood would be discouraged under the plan.

"You have to think in historical perspective," BRA director Steven Coyle said yesterday.

"You have these periods in the life of a city - and there aren't very many - when you've got a growth economy working as an engine of change. That's when government and city planning agencies marshal the forces to provide the environment for cultural growth."

The city's arts commissioner,

Bruce Rossley, said the plan now is just a preliminary draft proposal and "everything is fluid."

"I don't expect a formal announcement of guidelines for developers until the middle of December," he said, "and a great many details have yet to be worked out. But our proposal has emerged from the cultural and neighborhood communities, and the BRA has brought into our vision the needs and the opportunities of the area."

"What we're talking about is one of the largest projects of its kind in the nation, and very likely a model for cultural development projects in the '80s and '90s in the way that Faneuil Hall Market-center development in the '70s."

"Development interests are lined up to get involved in the neighborhood," Rossley said, "and this is the perfect time to go ahead with a longtime dream of the cultural community in Boston."

Susan Allen, the BRA's assistant director for development and urban design, is leading the planning effort.

"What's encouraging, exciting really," Allen said yesterday, "is that strong market forces are developing that can meet the goals of the cultural community as well as the pressures for new growth in a city that only has four or five prime areas for development left."

"Our job is to dovetail the pieces, in terms of architecture, urban design, open spaces, pedestrian uses and the like. All the parties are going to be working together very closely; the next six months will see a very intensive planning effort."

In the long run, Allen said, development in the cultural district and contiguous neighborhoods could run into the hundreds of millions of dollars.

The proposal emerged after a yearlong series of meetings of an ad hoc Performing Arts Development Task Force, led by three officials - Rossley, ARTS/Boston executive director Larry Murray and Massachusetts Cultural Alliance executive director Libbie Shufro.

After meeting with more than 70 arts groups - primarily dance, theater and music companies - the task force presented its recommendations to BRA director Coyle, who accepted the plan in principle late this summer.

The concept of a cultural district has been percolating since it emerged during a meeting sponsored by the Cultural Alliance in fall 1984, and was discussed during a session sponsored by the Boston Theater District Association in spring 1985.

Key factors in the plan's development were support from the Chamber of Commerce and the creation earlier this year of the Office of the Arts and Humanities, which Rossley heads.

Rossley estimated the annual cost of administering and operating the cultural components of the development would be \$10 to \$15 million. The form of administration remains to be worked out, as do guidelines for private-sector developers. Rossley said, however, it has been decided that the new theaters - all but one expected to contain fewer than 500 seats to meet the needs of the city's small- and medium-sized nonprofit arts groups - would be used on a collaborative basis.



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